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ABSTRACT

By taking a two-semester course in theatre, students in grades 10 through 12 can gain a better understanding of drama. Theatre I provides an overview of the field of theatre and serves as a prerequisite to all further theatre courses. Upon completion of the first course, students should be able to (1) respond aesthetically to theatre; (2) recognize theatre as a reflection of human needs; (3) perform first independently and then as a member of a group; (4) consider the various possibilities for careers within the theatre arts; (5) solve problems creatively through the application of the techniques of relaxation, imagination, concentration, and sense memory; (6) convey attitude and emotion through a variety of verbal and nonverbal behaviors; (7) demonstrate a knowledge of theatre terminology; (8) identify the characteristics of various forms of dramatic literature and styles of production; and (9) demonstrate an understanding of the relationship among artist, theatre, audience, and society. After completion of Theatre II students should be able to perform basic tasks of technical theatre; demonstrate appropriate stage and acting techniques; perceive the relationship between a period of history and the theatre it produced; assume the identity of a specified character, based upon a thorough analysis of a script; read and interpret a play for possible class performance; and identify career opportunities in acting and technical production. (HOD)

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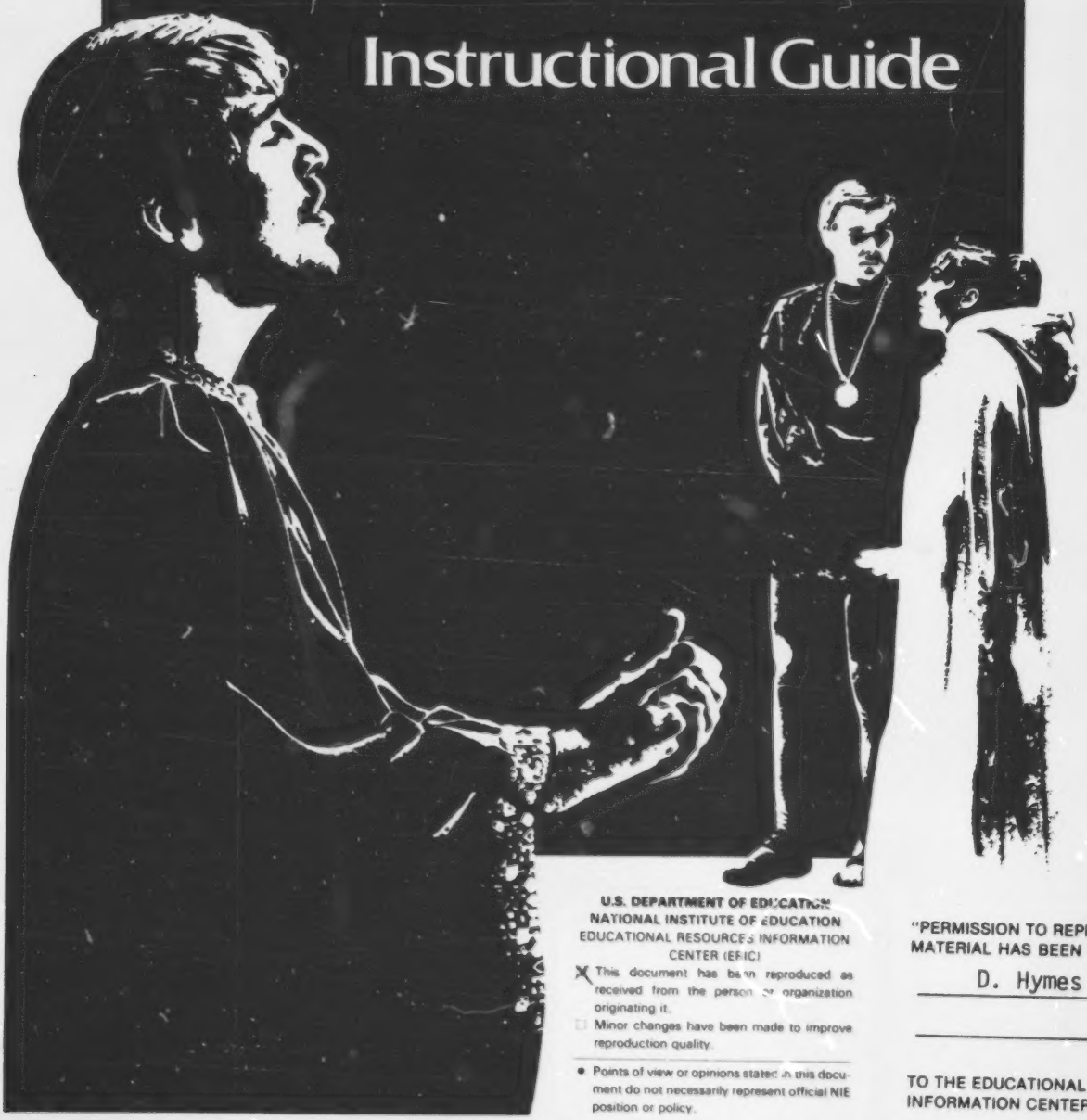
THEATRE I&II

Instructional Guide



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Theatre I and Theatre II

1983

Montgomery County Public Schools
Rockville, Maryland

Department of Aesthetic Education
Richart T. Pioli, Director

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Table of Contents

Acknowledgments v

Introduction 1

Course Descriptions and Instructional Objectives 5

Unit I—Overview: A Perspective on Theatre 6

Unit II—The Creative Process 15

Unit III—The Body: Movement and Expression 27

Unit IV—Using the Voice Effectively 34

Unit V—Criticism: Exploring Style, Form, and Response 47

Unit VI—Technical Theatre: An Introduction 53

Unit VII—Theatre History: An Overview 65

Unit VIII—Script and Characterization 71

Bibliography 88

MCPS Film/Video Resources 98

Filmstrip/Record Kits 99

Appendix 105

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Introduction

Philosophy

The identification of students' needs, interests, and concerns is the first step taken by any teacher when organizing a course of study. These factors were kept in mind during the preparation of this guide.

As with other courses offered in MCPS classrooms, Theatre I and II are keyed to the Goals of Education approved February 12, 1973, by the Board of Education of Montgomery County. They embody educational aims from *all* the categories but concentrate in particular on those goals that contribute uniqueness to students' aesthetic expression and career development.

The objectives and activities in this guide grow from two basic premises: (1) that students need opportunity and direction if they are to realize their personal potentials, and (2) that the students' pleasure in the arts blossoms to the extent that their intellectual roots are nourished by knowledge of the arts. Students become active participants in the exciting process of achieving higher levels of self-awareness through their experiences in this course. They are not to be passive recipients of theatre lore but rather to be dynamic human beings expanding in self-realization and knowledge.

Four general areas of development provide growth experiences:

1. *Aesthetic development* — The individual can heighten his/her personal enjoyment of the theatrical arts, developing personal aesthetic standards through critical exposure to the efforts of others.

2. *Social development* — The individual relates most comfortably to his/her society and further develops self-concept through interacting with others.

3. *Technical development* — The individual learns how to handle stage tasks, developing his/her skills as performer, technician, and member of the audience.

4. *Intellectual development* — The individual encounters theories and history of theatre, drama, and art.

While these areas are distinctive, in many ways they do overlap. For example, deepened perceptions and heightened awareness about life may be advanced in all four areas. The instructional and performance objectives which follow attempt to discriminate among these areas in order that the teacher's task can be simplified through concentration of attention. In the final analysis, each teacher will place the stress where it best meets student needs.

Notes to the Teacher

The course in Theatre I provides an exploratory overview of the field of theatre and serves as a prerequisite to all further courses in theatre. It is recommended that the student who has completed the one-semester Theatre I course continue into Theatre II, a complementary one-semester course designed to apply in theatrical production the insights and skills acquired in Theatre I.

Through a general approach, Theatre I serves the wide variety of students who enter such an introductory course. A common ground of aesthetic awareness and basic theatre skills established at the outset will serve as a departure point for explorations of all areas of theatre. The student will spend as much time in active participation and self-development as he/she will in intellectual comprehension of course content, coming to understand the process by which the raw material of human nature is translated into a written drama, produced as a play, and presented to an audience.

The one-semester Theatre II course is designed to apply, in both performance and production, the basic understanding of theatre and the skills acquired in Theatre I. Practical experience in acting and technical theatre will further develop the students' understanding of aesthetic, social, technical, and intellectual concepts.

Organization

The Theatre I and Theatre II courses are divided into eight content units, to be taught over two semesters. Within each unit, several instructional objectives are considered. It is

anticipated that satisfactory completion of the course requires the student to achieve all of them.

Many of these objectives are stated as found in the Aesthetic Education volume *Dance, Drama/Theatre, Interrelated Arts* of the MCPS *Program of Studies* 1979. Other objectives, identified with an asterisk, have been approved since 1979 by the Council on Instruction. In some cases, it will be apparent that new objectives have expanded or been created from certain of the 1979 version. In those cases, the 1979 version will not be addressed.

All of the instructional objectives are supported by performance objectives; and in some cases, two or more activities are provided for each performance objective. Teachers may want to use some of the suggested activities to meet other performance objectives or to stress different elements in the performance objectives. Teachers are equally free to substitute performance objectives and/or activities of their own selection to meet the required instructional objectives.

In this guide, the content of the courses is distributed in the following way:

Theatre I

3 weeks	3 weeks	12 weeks
Unit I. Overview	Unit II. The Creative Process	Unit III. The Body (Training, Pantomime, etc.) Unit IV. Using the Voice Effectively (Development) Unit V. Criticism (Standards)
Aesthetics and Terminology (18 weeks)		

Theatre II[1]

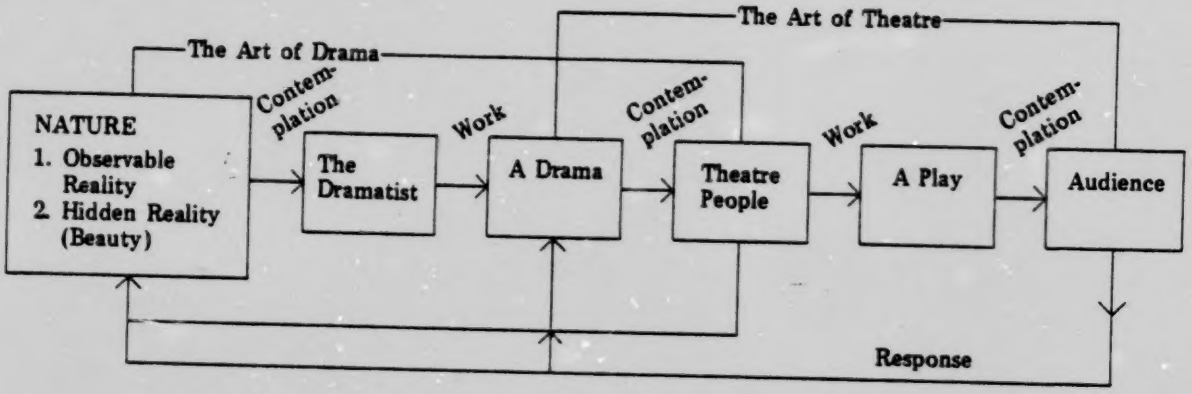
7 weeks	3 weeks	8 weeks
Unit VI. Technical Theatre	Unit VII. Theatre History	Unit VIII. Script and Characterization
Aesthetics, Terminology, Criticism, and Careers (18 weeks)		

Theatre and Drama

In this guide, distinction has been drawn between *theatre* and *drama*. *Theatre* is understood to be a disciplined artistic experience involving drama, theatrical production, and audience response. *Drama* refers to the structure of the work — be it script, scenario, or the mere statement of a situation to be acted out or otherwise performed. Production ranges, of course, from scripts being read aloud by actors, to performances that may involve the efforts of staff, cast, orchestra, and technicians. The response of the audience completes the experience. Early in the course, the teacher should lead students to a clear understanding of both *theatre* and *drama* and of the significance of the audience in the overall theatre process.

[1]Teachers may rearrange the sequence of study in Theatre II to meet particular needs.

The use of this diagram may be helpful.[2]



Students should view theatre as a total experience — one that is incomplete until every aspect of the communication process is fully developed. They should view the actor as a unique creative source who develops his/her ideas into messages (both verbal and nonverbal); chooses an appropriate medium in which to express these messages (stage, film, TV); and transmits the messages to an audience. The student should keep in mind that the theatre process is not complete until the audience (receiver) becomes sufficiently involved to respond (feed back). It is only then that total theatre is experienced.

Emphases

The activities in both Theatre I and Theatre II have been designed especially to make use of both inductive and deductive reasoning as well as convergent and divergent thinking. Teachers will want to make every effort to encourage all their students to enter the mainstream of classroom activities, for the student who is reluctant to participate requires the special attention of the teacher.

Teachers must decide in their own minds whether the thrust of the course should be toward the creation of opportunities and direction for students to develop further their potential as human beings, *or* toward making it possible for students to learn more about the world of the theatre and the part they play in it as performers and audience. Obviously, the course must strike both targets; the question is one of concentration of class time and effort. It is evident that time spent in acquainting students with costumes worn by Roman actors is time not spent in allowing them to deepen their pleasure in experiencing the lyrics of Cole Porter. The course must integrate *both* objectives with a reasonable balance. In the end, each teacher will resolve the question in accordance with his/her own judgment; it is stated here merely to identify one of the decisions the teacher must make when planning the units.

Co-curricular Production

To what extent should class time be used in the preparation of and recovery from co-curricular performances? The workshop participants who developed this guide believe that overlapping should be held to a minimum. If the class is mounting a production, then the production itself constitutes the activity which should engage the attention and efforts of the *entire* class; if the school is offering the production as a co-curricular activity, theatre class time should *not* be sacrificed to the production. The values of production are not entirely the same as those of classroom instruction; the production belongs to the classroom only to the extent that it serves the learning needs of the students.

Student Log

Many of the activities suggested utilize a student log in the assessment of objectives and/or in suggested activities. The log is a

[2]John E. Clifford, *Educational Theatre Management* (Skokie, Ill.: National Textbook Co., 1972), p. 9. Reproduction of chart by permission of National Textbook Company, August 9, 1977.

long-range learning tool that frequently serves as a record of student achievement; occasionally serves as a repository of student interests; and, in rare instances, serves as an inspiration for inquiry or growth. It is recommended that the log be maintained in a looseleaf notebook and that it be submitted periodically for teacher review. Some teachers may prefer to keep student logs filed in the classroom, making class time available when the activity requires the students to add entries. Students who do not want their logs read by persons other than the teacher should be permitted to so designate; otherwise, logs provide good records of the students' accomplishments in student/parent/teacher conferences.

Course Descriptions and Instructional Objectives*

Theatre I — Grades 10, 11, 12

6910 1 semester ½ credit

Theatre I is designed to provide an exploratory overview of the field of theatre and serve as a prerequisite to all further courses in theatre. Through a study of aesthetic, social, technical, and intellectual concepts, students will gain an understanding of the entire theatre process by which human nature is translated into a written drama, produced as a play, and presented to an audience. The creative process will be explored as students develop the use of their imaginations and sensitivities. Through a study of movement, mime, improvisation, and theatre games, students learn to control voice and body preparatory to acting. The study of theatre criticism and theatre art is balanced with workshop training in basic skills of theatre.

Upon completion of Theatre I, the student should be able to:

- respond aesthetically to theatre
- recognize theatre as a reflection of human needs, human dignity, and specific cultures
- perform first independently and then as a member of a group, demonstrating self-confidence, responsibility, and initiative
- consider the various possibilities for career opportunities within the theatre arts
- solve problems creatively through the application of techniques for relaxation, imagination, concentration, and sense memory
- convey attitude and emotion through a variety of verbal and nonverbal behaviors
- demonstrate a knowledge of theatre terminology
- identify the characteristics of various forms of dramatic literature and styles of production
- demonstrate an understanding of the relationships among artist, theatre, audience, and society

Theatre II — Grades 10, 11, 12
Prerequisite: Theatre I

6911 1 semester ½ credit

Theatre II is designed to apply, in performance and production, the basic understanding of theatre and theatre skills acquired in Theatre I. Students study technical theatre, thoroughly investigating play production as a synthesis of the talents of many artists. The study of the history of the drama and the reading of plays are balanced with workshop training in performance skills. Students will analyze a script as a basis for characterization and will present that characterization in performance. Carefully selected and prepared cuttings, monologues, and scenes provide the framework for application of theatre criticism. Career opportunities in acting and technical production will also be explored.

Upon completion of Theatre II, the student should be able to continue to develop the objectives attained in Theatre I and to:

- perform basic tasks of technical theatre
- demonstrate appropriate stage and acting techniques
- perceive the relationship between a period of history and the theatre it produced
- assume the identify of a specified character, based upon a thorough analysis of a script
- read and interpret a play for possible class performance
- identify career opportunities in acting and technical production

*This page does not include approved changes which will appear in future versions of the *Program of Studies*. However, approved changes in the objectives are incorporated into the units of this guide.

UNIT I — Overview: A Perspective on Theatre

Suggested length of unit: three weeks

Objectives and activities in this introductory unit are listed in the order recommended for study.

The student should be able to respond aesthetically to theatre. The student will:
- reflect enthusiasm and excitement about theatre
- formulate and explain his/her own definition of *drama*
- formulate and explain his/her own definition of *theatre*
- formulate and explain his/her own definition of *aesthetic experience*
- express his/her own concept of the relationship between theatre and the arts
- differentiate between *theatre* and *entertainment*
- verbalize his/her response to a variety of entertainment forms: theatre, television, film
- differentiate between nontheatre literature and the theatrical experience
- exhibit awareness that everyday life is drama: role playing, mask wearing, and line speaking

*The student should be able to demonstrate an awareness of and response to theatre as an expression of human needs in an ever-changing world. The student will:
- select from and expand upon human experience to develop a dramatic situation
- improvise scenes that show an awareness of and response to theatre as an expression of human needs

*The student should be able to recognize and respond to ways in which theatre artists have reflected on human dignity. The student will:
- demonstrate an awareness that theatre is a valid means of expressing basic human dignity

*The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. The student will:
- identify the affirmative aspects of the aesthetic opinion of others

*The student should be able to perceive and respond aesthetically to the theatrical contributions of various cultures and ethnic groups. The student will:
- identify unique characteristics of theatre of other cultures and ethnic groups

*The student should be able to demonstrate the ability to function productively as a member of a group. The student will:
- participate with a group to solve a problem

The student should be able to consider the various possibilities for career opportunities within the theatre arts. The student will:
- recognize the diversity of theatrical activity in America today

*The student should be able to perceive the relationship between a period of history and the theatre it produced. The student will:
- identify the different periods of theatre history and their distinguishing characteristics.

The student should be able to demonstrate an understanding of the relationships among artist, theatre, audience, and society. The student will:
- demonstrate a comprehension of the significance of the audience and its involvement in the theatre process
- present evidence that drama reflects the concerns of the times in which it was created
- differentiate among different theatrical forms, noting how the theatre process changes within them

The student should be able to demonstrate a knowledge of theatre terminology. The student will:
- demonstrate a mastery of the terminology *basic* to the field of theatre

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Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will reflect enthusiasm and excitement about theatre.

Background. This is an ongoing objective which begins in the overview unit and will be developed throughout the course. Throughout this unit, the teacher should consciously reflect

*Objective approved since 1979 *Program of Studies*

an enthusiasm for theatre and capitalize on every evidence of student enthusiasm, exposing the student to as many facets of theatre as time will permit in this section of study. The widest possible exposure at this time will give the student an orientation to the entire course, as well as to theatre in general. It is suggested that the teacher determine early in the unit the student's reason for enrolling and his/her course expectations. This information should be assimilated into class content and activities.

Activity. The following activities will provide opportunities in which students can respond with enthusiasm and excitement about theatre:

- attending professional theatre performances, either live or filmed
- listening to recordings of dramatic plays, motion pictures, and sound tracks of musicals, etc., played for the class
- responding to talks by professional theatre artists
- using many and varied scripts for out-of-class reading
- group attendance at professional and college productions designed to elicit an emotional response
- the keeping of individual logs or scrapbooks in which students record their theatre experiences and their reactions to those experiences

Assessment. The student will respond to the theatre experience by spontaneously verbalizing his/her reactions to many different aspects of theatre. He/she will begin to seek out additional information and insights concerning aspects of theatre touched upon in the overview unit and will verbalize ideas for future class projects. Through facial expression and verbal expression, the student will exhibit enthusiasm and excitement for what is being encountered in the theatre course.

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will formulate and explain his/her own definition of *drama.*

Background. The process of drama translates observable human behavior into recorded form, through contemplation, rearrangement, and interpretation by the dramatist/playwright.

Activity. Have the student trace, through inductive discussion, the progression of drama from observable human behavior through the work of the dramatist into written/recorded form. Perhaps utilize examples which emerged through an autobiographical character (Tom in *Glass Menagerie* or Richard in *Ah! Wilderness)* or through a situation based on an actual event *(The Crucible, Inherit the Wind, The Night Thoreau Spent in Jail).*

Assessment. The student will verbalize his/her definition of drama either orally, in the log, or written and turned in.

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will formulate and explain his/her own definition of *theatre.*

Activity. Have the class trace, through inductive discussion, the progression of written drama to play performance. Everyone should work toward recognition of the efforts of directors, actors, and technicians, with a view toward *how* each affects the changes made. Connect this process to the previous discussion of the process of creating drama. Include a discussion of theatre as being the fulfillment of the basic human need to imitate (mimesis) and as a reflection of basic human values.

Assessment. The student will write (in his/her log, or to turn in) his/her definition of the theatre process, from observable human behavior to audience. The student will adequately answer the question, "What is theatre?" Have students share their definitions. It may prove helpful to keep these and review them at the end of the semester.

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will formulate and explain his/her own definition of *aesthetic experience.*

Background. Aesthetics may be viewed as a receiving/responding process; art may be viewed as the formative/creative process. An aesthetic experience is visceral/emotional rather than intellectual.

Activity. Select examples of music, art design, and short scenes (perhaps videotaped) chosen to elicit emotional reactions. Guide the class, through inductive discussion, to verbalize what they *felt* (rather than thought) upon experiencing each example. It might be appropriate in some circumstances to quote briefly from Aristotle's *Poetics* on the subject of aesthetics and to discuss its meaning(s). Apply to the experience above. Discuss experiences of an aesthetic nature which the students have had outside school. Question what makes up an aesthetic experience. Brainstorm (verbally, recording on the board or overhead) with the class: What could you do to *create* an aesthetic experience for others?

Assessment. The student will state or write his/her definition of aesthetic experience; then, with other class members, he/she will develop a collective definition of what is meant by an aesthetic experience. The brainstormed examples will be applied to this derived definition.

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will express his/her own concept of the relationship between theatre and the arts.

Background. The arts exist as a reflection of human behavior and an artist's feelings, values, and desire to communicate a perception of those feelings. Theatre exists as a disciplined artistic experience involving drama, production, and audience response. Theatre exists as a synthesis of the efforts and talents of many persons, all of whom are creative artists — director, playwright, actors, technicians.

Activity. Brainstorm with the class on the (admittedly vague) topic: What is art? After recording all perceptions and thoughts, add related statements of such writers as Aristotle, Walter Kerr, Bertolt Brecht, Peter Brook, Francis Fergusson, and others. Questions: Can we derive a common statement which we agree upon, answering the question above? What is the difference between "artistry" and "artiness?" Is theatre an art? Who contributes (and how) to the creative process of theatre? How is the audience involved in the art process?

Assessment. The student will record in a log, or write and turn in, his/her answer to the question: Can you justify theatre as an art? Why or why not?

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will differentiate between *theatre* and *entertainment.*

Background. While theatre may *provide* entertainment, it requires more from an audience than mere enjoyment. It attempts to communicate ideas and feelings and to elicit some emotional response such as empathy, sympathy, pity, or catharsis.

Activity. Reread for the class the common definition of theatre derived by the class members, and several of their individual definitions. Elicit from students several examples of leading *entertainers* in various fields and some entertaining events (TV wrestling, slapstick clowning, roller derbies, etc.). Questions: What is entertainment? What is the point of intersection between entertainment and theatre? Can we derive a common statement concerning this point? Are there any entertainers whose performances approach theatre? How appropriate is the film title *That's Entertainment*?

Assessment. The student will record in a log his/her individual definition of entertainment, together with examples of entertainment events or personalities whose performances *approach* theatre, but are not theatre.

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will verbalize his/her response to a variety of forms: theatre, television, film.

Background. Initial responses to entertain-

ment media should be *felt* rather than *thought out.*

Activity. This is an ongoing objective which will gradually be met throughout the overview unit. Review with students all the theatre opportunities open to them; provide opportunities for them to view a number of performances, and suggest that students attend other performances on their own. *Before* any discussion of critical standards, have students verbalize their emotional and aesthetic responses to the productions viewed. Stress *personal reaction,* rather than the writing of a "review."

Assessment. The student will report in a log, report to the class, or write as a report, his/her reactions to a given number of productions. Students should be encouraged to report on as wide a variety of productions as possible.

Resources

Ballet with Edward Villela — #F4915
Mime over Matter — #F6135
Pas de Deux — #F5363
Opera with Henry Butler — #F4913
Bernstein on Beethoven: Fidelio — #F5511

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will differentiate between nontheatre literature and the theatrical experience.

Background. A play is not like a novel or a poem. A theatre experience is a circular process. A drama is a story acted out by actors before an audience and for a given purpose.

Activities

• Through group discussion, have the class distinguish the various characteristics of a novel, a poem, a play. What makes theatre unique?

• Demonstrate the uniqueness of theatre by having students silently read a short scene. Follow by having volunteers act out the same scene. Make a comparison of the two experiences.

Assessment. During the last ten minutes of the class session during which the group discussion has taken place, the student will write in the log his/her own perception of how theatre differs from other arts.

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will exhibit awareness that everyday life is drama: role playing, mask wearing, and line speaking.

Activity. Question students: When was the last time you wore a mask? Today? Now? In what ways do you respond differently to your family members, classmates, teachers, dates (and among various members of each classification)? Can you describe a situation or incident in which you consciously or unconsciously conveyed an attitude other than that which you actually felt? How many different ways did you say "Good morning" to each of the people you encountered this morning? How do you vary your voice and vocabulary when speaking to teachers, parents, peers, children, best friends, etc.? Do you respond honestly when someone asks "How are you?" What phrases do you use so often that people may have begun to associate them with you alone? How many different people are you? What determines when you are each one?

Through inductive discussion, arrive at a statement concerning the fact that each of us, during the course of our day-to-day lives, plays several different roles, wears several different masks to hide actual feelings, and speaks lines which may or may not convey our actual intent.

Assessment (select one)

• The student will record, in the log, a list of the various roles he/she plays, the various masks he/she wears upon occasion, and lines sometimes spoken which do not reveal his/her true feelings.

• The student will draw a medal or coat-of-arms which reflects his/her role, mask, or line. Each segment of the medal or herald should reflect a portion of what the student feels is exhibited and/or hidden.

• The student will make a collage of items which seem to reflect his/her roles, masks, and lines.

• The student will write an essay entitled "Who Am I?"

Instructional Objective. The student should be able to demonstrate an awareness of and response to theatre as an expression of human needs in an ever-changing world. (I, II)

Performance Objective. The student will select from and expand upon human experience to develop a dramatic situation.

Background. Drama can be a representation of actual needs and experiences.

Activity. Have students bring in newspaper clippings about some local or world event. Discuss these, picking out specific dramatic elements. Have students improvise a scene based on the event and perform it for the class.

Assessments

• Student will bring in newspaper articles upon which to build a scene.

• Student will participate in the class discussion and/or the scene that follows.

Instructional Objective. The student should be able to demonstrate an awareness of and response to theatre as an expression of human needs in an ever-changing world. (I, II)

Performance Objective. The student will improvise scenes that show an awareness of and response to theatre as an expression of human needs.

Background. Human experience is the material the artist uses to express human needs in an ever-changing world.

Activity. Have students improvise a scene in which the student uses his/her own experiences to show conflict (father-son; mother-daughter; boy-girl). Does the improvisation reveal human needs? Are plays' stories based on human struggles or conflicts?

Assessment. The student will participate in improvisations based on life experiences.

Activity. Discuss conflicts found in modern plays. Does theatre give the viewer insight into ways of meeting human needs?

Assessment. The student will reveal, through class discussion, a personal recognition of theatre as an expression of human needs.

Instructional Objective. The student should be able to recognize and respond to ways in which theatre artists have reflected on human dignity. (I, II)

Performance Objective. The student will demonstrate an awareness that theatre is a valid means of expressing basic human dignity.

Activity. Discussion (to arrive at some general definition) — What is dignity?

Assessment. The student will record in a log the presence or lack of human dignity observed in a life situation (e.g., peer, family, or societal pressures).

Activity. Using classical examples, have students discuss how each artist reflects upon the basic dignity of man. Examples:

Merchant of Venice — Shylock's speech: "To bail fish with al . . ."

Hamlet — Rosencrantz and Guildenstern scene: "What a piece of work is man."

Recording of *Hair* — "What a piece of work is man."

Antigone — Choral passage: "Numberless are the world's wonders, but never so great as man . . ."

Assessment. The student will write an essay on the dignity of "modern man." (This will include contrast or comparison with works discussed.)

Activity. Find examples of plays or films in which human dignity is illustrated, e.g., *King Lear, Diary of Anne Frank, On the Waterfront, Oedipus Rex, Rocky).*

Assessment. The student will bring in selections to read and discuss.

Instructional Objective. The student should be able to demonstrate an acceptance of the

uniqueness of individual aesthetic response. (I, II)

Performance Objective. The student will identify the affirmative aspects of the aesthetic opinion of others.

Background. Aesthetic responses reflect one's artistic standards, level of taste, and degree of imagination. One can accept another's aesthetic responses without necessarily approving of them or agreeing with them.

Activity. Have two students read aloud a short, carefully selected passage of dialogue from a comedy of the teacher's choice such as *The Odd Couple* or *Blithe Spirit.* When the passage has been read, three students should be asked to comment in an impromptu fashion on their responses to the dialogue, identifying aspects of it they believe contributed to the humor of the passage and how enjoyable they found it. Call upon other students to identify the ideas of the three students which were wittily or elegantly expressed, informational, and/or clearly understandable. (Negative criticism of the three students' ideas not allowed.)

Assessment. The student will participate in the discussion, and his/her contributions will reveal the success or failure of this activity.

Instructional Objective. The student should be able to perceive and respond aesthetically to the theatrical contributions of various cultures and ethnic groups. (I, II)

Performance Objective. The student will identify unique characteristics of theatre of other cultures and ethnic groups.

Background. Different cultures have made theatrical contributions to the world body of theatre.

Activity. Prepare a lecture on specific cultures or groups with which you are familiar. Use a film showing an example of a specific cultural element of theatre (e.g., *Ramayama,* showing Indian dance). You may wish to contact local embassies for exhibits or presentations. The lectures should emphasize the cultures or ethnic groups in their "pure" form, *not* the Americanized product (as black TV shows — *Good Times, etc.).* This is an ongoing concern that should be returned to whenever the opportunity presents itself — i.e., "the teachable moment."

Assessment. The student may take a written quiz on the elements of the specific culture discussed. Students will also participate actively in discussion.

Instructional Objective. The student should be able to demonstrate the ability to function productively as a member of a group. (I, II)

Performance Objective. The student will participate with a group to solve a problem.

Background. Successful theatre relies upon the cooperation of the members of a group who willingly give and take.

Activities

- Have students, working in groups of five or six, create imaginary machines. Each action of the machines should be accompanied by an appropriate sound. The machine does not have to resemble anything. Each group member should try to work his/her movement into the total effect of the machine. A leader might stop and restart the machine.

- Use group charades, acting out the *whole concept (Tarzan, All in the Family,* etc.). Follow up with discussion of the need to work cooperatively.

Assessment. The student will cooperatively devise and perform creative machines and/or whole-concept charades.

Instructional Objective. The student should be able to consider the various possibilities for career opportunities within the theatre arts.

Performance Objective. The student will recognize the diversity of theatrical activity in America today.

Activity. Lecture on regional and repertory theatres. (Include local theatres, such as Adventure Theatre, Montgomery Players, University of Maryland Theatre, Arena Stage.) Include also the great growth of regional

theatre. Use the bulletin board to display announcements of performances.

Assessment. The student will bring in material for the bulletin board and prepare a brief statement for the class concerning the material.

Instructional Objective. The student should be able to perceive the relationship between a period of history and the theatre it produced. (I, II)

Performance Objective. The student will identify the different periods of theatre history and their distinguishing characteristics.

Background. Drama almost always reveals the cultural, economic, and/or political situations of the period. A function of drama is to comment on the world.

Activity. The teacher writes on the board the major segments of theatre history:

Greek	Restoration
Roman	Oriental
Medieval	19th Century
Renaissance	Modern
Classic	

The teacher may then use class discussion to decide which periods hold some familiarity for the students. Through lecture and discussion, the general distinguishing characteristics of the period should be reviewed. A play written during the period selected should then be introduced by students or teacher. The plot, theme, and style should be discussed and parallels drawn between the play and the period. OR: Students may be sent in groups to the media center to compile a list of the basic characteristics of periods and examples of plays. The material should be shared in discussion.

Assessment. The student will take a short quiz on the facts discussed. Students will also participate actively in discussion.

Instructional Objective. The student should be able to demonstrate an understanding of the relationships among artist, theatre, audience, and society. (I)

Performance Objective. The student will demonstrate a comprehension of the significance of the audience's and its involvement in the theatre process.

Background. The role of the audience is unique in theatre. While radio, TV, and film attempt to please the invisible audience, a stage performance is to some extent shaped by the audience's immediate reaction and response.

Activity. Show a short film that evokes an emotional response from the viewer, such as:

Stringbean — #2864
The End of One — #4962
Peege —#6463
Dreams of Wild Horses — #5341
Pas De Deux — #5363

Afterwards, students should discuss the film, identifying and listing their reactions or those they noted others experiencing such as laughing, crying, being bored, being confused, etc. As the discussion continues, students should attempt to identify the sources of their own reactions. What does a particular situation or facial expression or series of movements usually indicate?

Assessment. The student will write and submit for grade a concise statement that synthesizes conclusions based on the class members' reactions to the film.

Instructional Objective. The student should be able to demonstrate an understanding of the relationships among artist, theatre, audience, and society. (I)

Performance Objective. The student will present evidence that drama reflects the concerns of the times in which it was created.

Background. Drama almost always reveals the cultural, economic, and/or political situations of concern to the contemporary audience. A function of drama has traditionally been to comment on the world. Some plays that contain clearly identifiable observations on a particular aspect of the contemporary scene are: *All My Sons,* Miller; *Man for All Seasons,*

Bolt; *The Night Thoreau Spent in Jail,* Lee and Richardson; *The Crucible,* Miller.

Activity. Read aloud or play recordings of appropriate passages from the plays suggested above, and point out how dramatic situations and characterizations relate to the historical situation that prevailed when each work was written. Broaden the discussion to identify the connections between TV shows and films and current political, economic, or social conditions.

Assessments. The student should listen to another pertinent passage from one of the plays suggested above (or read such a scene in his/her textbooks) and then write a single paragraph that reveals his/her awareness of the fact that the dramatic situation or the characterization reflects contemporary times.

Instructional Objective. The student should be able to demonstrate an understanding of the relationships among artist, theatre, audience, and society. (I, II)

Performance Objective. The student will differentiate among different theatrical forms, noting how the theatre process changes within them.

Background. In addition to the influence of audience impact, the medium itself affects acting techniques as well as many technical aspects of production.

Activities

- Have the class identify and list on the board the different media.
- Have the class discuss at length these two topics:
  - What are the special characteristics of productions in the different media?
  - What are the essential qualities of any theatrical process? (plot line, characterization, technical skill, dialogue, theme)
- Divide the class into smaller media groups, based when possible on student interest.
- Provide each group with identical copies of the same scene or speech.
- Have each group decide how the scene/speech can most effectively be presented by its medium. Changes from the basic scene are allowed as long as the essential theatrical quality of the scene is retained.

Assessment. A student (acting as spokesperson) from each group will explain to the rest of the class the group's suggestions and will defend the group's ideas in further discussion.

Instructional Objective. The student should be able to demonstrate a knowledge of theatre terminology. (I, II)

Performance Objective. The student will demonstrate a mastery of the terminology *basic* to the field of theatre.

Activity. In class discussion, as terms arise during the overview unit, incorporate the definitions of the words below into the discussion, or derive a common definition with the class. If essential terms are omitted, review that day's material, incorporating those terms and their meanings. Have each student reserve a separate section of notebook or log for theatre terminology used throughout the course. Suggested terms to include in the overview unit:

act
action
aesthetic experience
amateur
arena staging
Aristotle
art
audience
awareness
character
characterization
classical
comedy
communication
control
creativity
dialogue
dignity
dilettante
drama
emotion
empathy
energy
entertainment
environment
equity
feeling
focus
fourth wall
frame of reference
illusion
improvisation
insight
inspiration
intellect
interpretation
intuition
lines
mask
modern
nonverbal
pantomime
pathos
perception
performance
perspective

play
playwright
playwriting
point of concentration
presentational theatre
pretend
production
proscenium
react
repertory
representational theatre
role
roleplaying
scene
self
sensory
situation
stage fright
staging
story
technique
theatre
traditional
tragedy

Assessments

- The student will use terminology correctly when writing or speaking of concepts presented in the overview unit.
- The student will recall terminology and definitions when taking a written or oral quiz or test.

UNIT II — The Creative Process

Suggested length of unit: three weeks

Objectives and activities in this unit are listed in the order recommended for study.

The student should be able to respond aesthetically to theatre. The student will:
• demonstrate an understanding of the creative process

*The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. The student will:
• assess his/her perception of creativity
• demonstrate a working knowledge of the creative process of brainstorming
• provide support for all other students in the development of the creative process

The student should be able to solve problems creatively.... The student will:
• respond quickly and creatively to solve a given problem

The student should be able to perform ... independently ... demonstrating self-confidence, responsibility, and initiative. The student will:
• apply imagination to a performance requiring individual initiative
• perform for the class unaided by concrete objects or stimuli
• communicate effectively without word symbols

*The student should be able to demonstrate the ability to function productively as a member of a group. The student will:
• identify individual contributions to a creative group product
• generate and participate in a scene which will require the function of a group of actors to complete

*The student should be able to accept criticism and build upon it for self-improvement. The student will:
• demonstrate awareness of weaknesses in his/her own skills, as noted by others, and make consistent efforts to strengthen them.

*The student should be able to free his/her body from tension and lessen self-consciousness through relaxation technique. The student will:
• identify specific tensions and the parts of the body in which they appear
• become sufficiently absorbed as a performer in a pantomimed action so that self-consciousness is minimized

*The student should be able to achieve focus and unity in a performance through concentration. The student will:

• concentrate at will, through practicing appropriate exercises

*The student should be able to demonstrate a growing ability to utilize imagination in the creative process. The student will:
• use his/her imagination freely
• respond to suggestions quickly and creatively with many ideas
• recognize the difference between novelty and cliché
• utilize imagination to reproduce reality
• further develop imagination through improvisation

*The student should be able to utilize sensory stimuli in the creative process. The student will:
• focus on the specific sensory process of sight, and recall those sensations attached to a real experience
• focus on and develop a keener sense of touch
• focus on and develop a keener sense of hearing
• focus on and develop a keener sense of taste
• focus on and develop a keener sense of smell
• work with a group to recall sensory stimuli jointly

The student should be able to convey attitude and emotion through a variety of verbal and nonverbal behaviors. The student will:
• utilize a wide variety of verbal and nonverbal behaviors to develop creativity

The student should be able to demonstrate a knowledge of theatre terminology. The student will:
• explain the terminology of concepts and processes that are associated with the creative process

*Objective approved since 1979 *Program of Studies*

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will demonstrate an understanding of the creative process.

Background. By our very nature, we are creative; and that creativity is as varied and rich as we ourselves. Actors, directors, playwrights, and designers are the creative artists of the theatre.

Activity. Show the film *Why Man Creates* (#4765 — 29 min.). Use this as a springboard for a discussion of aesthetics in general and the role of theatre specifically. Is there a quality inherent in us that makes us create? Is creativity an acquired trait? Can creativity be taught? Is theatre a creative process?

Assessment. The student will participate in the follow-up discussion. The student will record his/her responses to a variety of theatrical experiences in his/her log.

Instructional Objective. The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. (I, II)

Performance Objective. The student will assess his/her perception of creativity.

Activity. Distribute to students the following questions which concern creativity.

Have You a Creative Personality?[1]

Professors Richard S. Scutchfield and Harrison Gough of the University of California have found that the answers which creative and original people give to the following statements are significantly different from those of less creative and noncreative individuals. Mark the statements True or False.

____ 1. Once I have made up my mind, I seldom change it.

____ 2. I am very careful about my manner of dress.

____ 3. I am often annoyed when someone tries to get ahead of me in a line of people and I speak to him about it.

____ 4. I always follow the rule of business before pleasure.

____ 5. Compared to my own self-respect, the respect of others means very little.

____ 6. At times I have been so entertained by the cleverness of a crook that I have hoped that he would get by with it.

____ 7. I don't like to work on a problem unless there is a possibility of coming out with a clear-cut and unambiguous answer.

____ 8. I commonly wonder what hidden reason another person would have for doing something nice for me.

____ 9. Sometimes I rather enjoy going against the rules for doing the things I'm not supposed to do.

____ 10. I like to fool around with new ideas, even if they turn out later to be a total waste of time.

____ 11. I get annoyed with writers who go out of their way to use strange and unusual words.

____ 12. For most questions, there is just one right answer, once a person is able to get the facts.

____ 13. I would like the job of a foreign correspondent for a newspaper.

____ 14. Every boy ought to get away from his family for a year or two while he is still in his teens.

____ 15. The trouble with many people is that they don't take things seriously enough.

SCORING — Most creative people give the following answers:

1-False; 2-False; 3-True; 4-False; 5-True; 6-True; 7-False; 8-False; 9-True; 10-True; 11-False; 12-False; 13-True; 14-True; 15-False.

Your answers are not expected to conform perfectly to this pattern. About 75 percent "right" answers indicate that you have the personality of a creative person.

[1]Richard S. Scutchfield and Harrison Gough, "California Research Group Studies the Creative Person," *Science Digest*, November 1961, Vol. 50, pp. 12-14. Printed by permission from *Science Digest*. Copyright 1961, the Hearst Corporation. All rights reserved.

Assessment. Note to Teacher: Score and compare student answers with those of most creative people, as indicated above (not to be distributed to students). Discuss with the class why each answer indicates a factor related to creativity and how these factors might be associated with solving problems creatively.

Activity. Provide creativity exercises such as:

• "Hypothetical Situations" — From a given set of circumstances, students will create conditions and effects of those circumstances. (For example: a mythical planet with a gravitational force 11 times greater than that of earth, inhabited by strange bird-like creatures.)

• Distribute the following statements which students are to assume are true. Have them give as many reasons as they can to explain why they are true.

- It has been found that brighter students suffer more from feelings of inadequacy and inferiority than do less bright students.
- More important business transactions take place on Tuesdays than any other day.
- The percentage of shorter men promoted to executive positions is significantly larger than the percentage of taller men.
- More bald-headed men live in urban than in rural areas.

Sample answers to the first statement might be:

- Brighter students are more aware of what they do and therefore experience more feelings of inadequacy.
- Brighter students might have felt more inadequate to begin with and therefore compensated for this by working harder.
- Brighter students lack skill in sports and social affairs. Since these attributes are culturally valued, they tend to develop feelings of inferiority.

(Two to four answers for each item is considered excellent.)

Assessment. The student will write a paragraph on his/her perceptions of the characteristics of creative people.

Instructional Objective. The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. (I, II)

Performance Objective. The student will demonstrate a working knowledge of the creative process of brainstorming. (See Appendix.)

Activities

• Briefly discuss with students the procedure and goal of brainstorming; make certain they strive for a large *quantity* of output.

• Have the class as a whole name all possible uses for:

a common red brick	a rubber tire
a paint brush	a wooden ruler
a wire coat hanger	

• Have students develop resourcefulness by stating what would happen if:

We had two eyes in the back as well as the front of our heads
Sleep were unnecessary
All taxes were outlawed
Everyone said everything that came to his/her mind
Everyone was satisfied with things the way they were

• Discuss applications of brainstorming to problems encountered in theatre, and continue to utilize brainstorming as a preparation for other activities in this unit.

Assessment. The student will demonstrate increased output of imaginative responses to problem situations provided by the teacher.

Instructional Objective. The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. (I, II)

Performance Objective. The student will provide support for all other students in the development of the creative process.

Background. Classroom atmosphere is the key to ensemble activity. The creative process is one that allows a student to expose the psyche to an extent not likely to be encountered in other areas of high school education. Any student beginning the creative process is aided by the support and reinforcement of the rest of

the class (cast). The class can provide the student with this support only when they accept his/her aesthetic judgment.

Activity. Have students sit in circles of about 15. A designated student makes a statement which reveals an aesthetic value. In turn, the next three students attempt to convince the rest of the circle of the validity, wisdom, or truth of the initial remark. (For those students who disagree with the statement, this exercise becomes challenging as well as imaginative in its divergent thinking.) A sample opening remark might be, "Blue dinosaurs are prettier than pink ones." The activity should be repeated with different students until all are able to defend (accept) the ideas of others. The basic point of support and reinforcement should be summarized by the teacher.

Assessment. The student will participate in this activity. (By observance of student's expressions and gestures, the teacher is able to determine whether or not the objective is met.)

Instructional Objective. The student should be able to solve problems creatively. . . . (I, II)

Performance Objective. The student will respond quickly and creatively to solve a given problem.

Activity. *Statues* — Divide the class into pairs and on a given signal have them swing each other in a circle while holding hands and then let go so that they spin away from each other and fall into different positions. Direct them to "freeze" in position. Beginning with the students whose positions are most difficult to hold, have each student explain *realistically* why he/she is in that position. (For example, a student who is poised leaning forward with right arm and index finger outstretched might state that he/she was running to punch the elevator button before it passes his floor at 5:00 p.m. on a Friday.) After each student explains, he/she can relax and listen to the others. Move through the class quickly, so that students are forced to think quickly. At the end, recognize and reinforce the most creative explanations. Do not accept such explanations as "I fell and this is the position I landed in" or "Someone pushed me and this is where I ended up."

Assessment. The student will give a creative response and will be able to explain a difficult position rationally.

Activity. Have one student leave the room. The class then "endows" that person certain character traits (usually also a profession). The student returns to the room and one person becomes his/her partner. (This second person knows the first person's given traits.) The two begin a conversation in which the person who had been sent from the room must find clues to his own personality. The improvisation does not end until the person searching for the clues has discovered *and* assumed the correct personality. This must not turn out to be a guessing game.

Assessment. The student will continue a natural dialogue with his/her partner, giving and taking. Each student, given the proper clues, will assume the correct identity.

Instructional Objective. The student should be able to perform . . . independently . . . , demonstrating self-confidence, responsibility, and initiative. (I, II)

Performance Objective. The student will apply imagination to a performance requiring individual initiative.

Activity. Have each student bring in from home "an unusual object," and keep it hidden from the others. Randomly select students, one by one, to pick an object from another student. He/she must *immediately* relate to the class a hypothetical set of circumstances describing how the object was obtained. Do not allow such a vague statement as "This reminds me of . . . ." For example, if given an antique ring, the student might relate an incident of rescuing a drowning child from an icy Alpine stream and being rewarded by the child's grateful family. Limit each student to three minutes.

Assessment. The student will be able to launch immediately into his/her story, without pausing to think. As the class progresses through the exercise, an increased confidence in delivery and increased imaginativeness in storytelling will be exhibited.

Instructional Objective. The student should be able to perform . . . independently . . . , demonstrating self-confidence, responsibility, and initiative. (I, II)

Performance Objective. The student will perform for the class unaided by concrete objects or stimuli.

Activity. Select students one by one to pick up an imaginary telephone and listen to the person on the other end. Dicuss beforehand how cliché mannerisms (such as rolling one's eyes upward to show boredom) are to be avoided. Discuss how facial expression and voice tone in responding to the imaginary caller must convey what the audience cannot hear. In effect, they must actually "hear" the other person. When finished, have the class ask the student the following questions:

What was the other person's reason for calling?
What sort of person called? What was his/her voice like?
Did you provide enough time for the caller's speeches.

Try the exercise both with and without the use of voice. Follow up with a discussion of believability of performance.

Assessment. The student will create an image for the class of another "person" on the telephone. The class will imagine the other end of the conversation from the student's performance.

Instructional Objective. The student should be able to perform . . . independently . . . , demonstrating self-confidence, responsibility, and initiative. (I, II)

Performance Objective. The student will communicate effectively without word symbols.

Background

Gibberish is, simply enough, the substitution of shaped sounds for recognizable words. It should not be confused with "double talk," where actual words are inverted or mispronounced in order to scramble the meaning. Gibberish is a vocal utterance *accompanying an action*, not the translation of an English phrase. Developing fluency in "no-symbol" speech brings with it a release from word patterns that may not come easily to some student actors. The teacher should illustrate what gibberish is before using it as a stage exercise. (He/she may have to practice his[/her] own fluency before presenting gibberish to the group.) Such an illustration might consist of simple communication initiated by the teacher. Using gibberish, ask a student to stand up. Go to him, and, with a gesture, indicate the command. Use a sound to accompany the gesture — "Gallorusheo!" If he[/she] is slow to respond, repeat the sound or invent a new phrase and strengthen the gesture.[2]

Activities

• *Gibberish #1:* Have students demonstrate or sell something to the class using "gibberish." Encourage selling, or pitching, directly to members of the class, who may respond or question in gibberish. Follow up with a discussion concerning the use of gibberish to convey feelings. To what extent did vocal tone and facial expression contribute?

• *Gibberish #2:* Have a student tell the class about a past incident using gibberish.

• *Gibberish #3:* Have a student teach something to the class, using gibberish. (It may even be a foreign "gibberish" language!)

Assessment. The student will demonstrate an increased effectiveness in communicating through the use of nonsymbol (nonword) speech.

Instructional Objective. The student should be able to demonstrate the ability to function productively as a member of a group. (I, II)

Performance Objective. The student will identify individual contributions to a creative group product.

[2]From *Improvisation for the Theater* by Viola Spolin. Copyright 1963 by Northwestern University Press. Reprinted by permission.

Activities

• "One Word Story" — The object of this game is to have the group invent a coherent story. Each player adds some words as the story progresses.

• Select a phrase of some 10 to 15 words from a well-known speech. One word is given to each of the actors standing in a circle; they speak the words one after another until the entire speech flows.

Assessment. The student will contribute toward a coherent story with well-coordinated, progressive continuity.

Instructional Objective. The student should be able to demonstrate the ability to function productively as a member of a group. (I, II)

Performance Objective. The student will generate and participate in a scene which will require the function of a group of actors to complete.

Background. Sometimes it is highly desirable for actors to work as a group to reach a creative goal.

Activity. Have one actor begin an improvisation establishing a scene and a common goal in which several students may participate. Other actors join the activity, contributing their own roles and conflicts. (Example: One actor sets up a scene on an airplane preparing to take off from Dulles for New York; others enter the scene, taking roles as passengers or crew. Each creates his/her own conflict, which must be solved. Improvisation must end with the take-off or the landing. The original actor brings the scene to a close.)

Assessment. The student will assess the effectiveness of the activity. How did the creative process work? What was effective? Why?

Instructional Objective. The student should be able to accept criticism and build upon it for self-improvement. (I, II)

Performance Objective. The student will demonstrate awareness of weaknesses in his/her own skills, as noted by others, and make consistent efforts to strengthen them.

Background. The effort toward improvement begins with the knowledge of one's needs.

Activity. Students performing classroom demonstrations and scenes will be criticized by the rest of the class. A performer should not participate in the critique itself (students must learn that they are evaluated on their skills, not on their intentions), but each should be permitted time afterward to question, explain, or comment upon points raised in the student critiques.

Assessment. The student will identify skill areas where improvement is needed.

Instructional Objective. The student should be able to free his/her body from tension and lessen self-consciousness through relaxation technique. (I, II)

Performance Objective. The student will identify specific tensions and the parts of the body in which they appear.

Background. Exercise should not be rehearsed over and over, as if performing for an audience. This would interfere with spontaneity. The exercise is to be used as a private learning experience. Most of us are not aware of our tensions.

Activity. List and discuss tension areas (neck, arms, shoulders, legs).

Assessment. The student will make a spot check of his/her tensions while sitting in class, in a movie, at home watching television, or eating dinner. (Are my toes curled, are my shoulders taut, etc.?) Through discussion, the student will relate his/her discoveries to the class.

Instructional Objective. The student should be able to free his/her body from tension and lessen self-consciousness through relaxation technique. (I, II)

Performance Objective. The student will become sufficiently absorbed as a performer in a

pantomimed action so that self-consciousness is minimized.

Background. Actors must be free from all tension so that their creative energies flow freely; the more one can relax the body, the greater will be the synchronization between physical and mental efforts.

Activity. Students are to choose a character and perform an everyday activity as that character. Examples: an old prospector washing his dishes; a senator jogging; a young child flying a kite; an old woman flying a kite.

Assessment. The student will describe the techniques he/she used to reduce tension during the pantomine.

Instructional Objective. The student should be able to achieve focus and unity in a performance through concentration. (I, II)

Performance Objective. The student will concentrate at will, through practicing appropriate exercises.

Background. Concentration is a state of mind essential to the creative process. The student must devote his/her entire attention to the task at hand, blocking out all other distractions.

Activities

• Have a student describe *in detail* an object such as a wristwatch or a pair of glasses, provided by the teacher. The more the student concentrates on the description, the more details the student will note. Other students should then describe other objects as the rest of the class listens.

• Have students form a circle. One student moves to the center and begins to perform continuously a particular movement such as hitting an imaginary tennis ball, or swimming. A second student enters the circle and begins to imitate the activity. When the first student leaves, the second student begins to change the movement, passing through a series of nonrepresentative actions into an entirely new recognizable activity. Students' concentration should be on the transitional rather than the representational movements. (There are many other concentration exercises in Chapter 3 of *Basic Drama Projects* by Fran Averett Tanner.)

Assessment. The student will test his/her ability to concentrate. The teacher can assess students' concentration by observation.

Instructional Objective. The student should be able to demonstrate a growing ability to utilize imagination in the creative process. (I, II)

Performance Objective. The student will use his/her imagination freely.

Activities

• Have students sit in a circle. One person begins a story. The first episode is completed with "and . . .," or "Then . . .," usually at a point of climax. The next student then picks up the story and continues it, using the same character and situation. All the changes must occur logically within an episode. The story is not complete until each student has contributed an episode.

• Have each student write out a line of dialogue that can be used as a "tag line," or the last line in a scene or a play and place it in a box. Divide the class into groups of three or four and have each group choose at random a line from the box. Each group should improvise a situation, with dialogue that builds toward the line that has been selected. Examples: "There's never time for rain." "Oh, no! Not you too!"[3]

Assessment. Student will readily and clearly improvise.

Instructional Objective. The student should be able to demonstrate a growing ability to utilize imagination in the creative process. (I, II)

Performance Objective. The student will respond to suggestions quickly and creatively with many ideas.

[3]Adapted from *Basic Drama Projects* by Fran Averett Tanner. Copyright 1972 by Clark Publishing Company. Used by permission.

Activity. Prepare a "grab bag" of props such as a scarf or a hollow cardboard tube. Have students sit in a circle and pass around one object at a time. As the object reaches each student, he/she must imagine it to be something other than what it actually is, or other than what another student has already imagined it to be. The student will then mold it and/or demonstrate the use of the imagined object. For example, a cardboard tube can become: a stick of dynamite, a giant cigar, a drum major's baton, a periscope.) See how many times the class can pass each object around the circle. Then substitute a new object of a different form. This exercise will also develop believable pantomime, as the student must *show* what he has made the object into, rather than describe it.

Assessment. The student will show imagination and creativity. He/she will respond more readily each time an object is passed around the circle.

Instructional Objective. The student should be able to demonstrate a growing ability to utilize imagination in the creative process. (I, II)

Performance Objective. The student will recognize the difference between novelty and cliché.

Activities

• Have the students write everyday problems on a slip of paper. All problems should involve two characters. (Examples: a boy and a girl on a date with no money; mother and daughter in a store deciding on an outfit.) Pair the students, and have each pair pick a slip of paper. Each pair decides on a cliché solution and an original solution and presents both. Discussion should follow.

• Each student brings in a prop and creates a scene in which he/she uses this prop in many different ways. (For example, the student might bring in a feather duster. The cliché way to use it is for dusting. Instead, a novel use of it would be as a huge powder puff, a fancy hat, or the hand of a dancing partner.) Students individually perform the "cliché" activities with their props. Discussion should follow.[1]

Assessment. The student will perform in groups and individually to create imaginative situations that are unique; a clear difference between the cliché and the imaginative or novel should be apparent.

Instructional Objective. The student should be able to demonstrate a growing ability to utilize imagination in the creative process. (I, II)

Performance Objective. The student will utilize imagination to reproduce reality.

Activities

• Have students bring in a number of everyday items. The objects are handled, put away, and then "used" in pantomime.

• Out-of-class assignment: Ask students to become aware of a real, everyday activity, focusing on all the details. A pantomime of the activity is developed and performed in class. Discussion of the believability of the activity follows.

• Tug of War: In two groups, the students have an "imagined" Tug of War game. The students are to note their real muscle strain in the "imagined" activity.

Assessment. The student will work as part of a unit, giving and taking. Student will demonstrate a belief in the reality created through the given assignments.

Instructional Objective. The student should be able to demonstrate a growing ability to utilize imagination in the creative process. (I, II)

Performance Objective. The student will further develop imagination through improvisation.

Activity. Have students improvise a three- to five-minute scene around three unrelated words, integrating the words as central elements in the story of the scene. Encourage imaginative associations which might grow out of the

[1]Adapted from *The Craftsmen of Dionysus* by Jerome Rockwood. Copyright 1966 by Scott, Foresman and Company. Used by permission.

unrelated words. As a dialogue is developed, encourage the students to "play off" each other, rather than to plan out exactly what will occur or be spoken.

Some suggestions:[5]

toothbrush — horse — earring
paper clip — telephone — baked potato
pizza — Duke — typewriter
lamp — rifle — zipper
rug — zebra — rosebush
paintbrush — parsnips — dishwater
trumpet — sea shell — tractor
aspirin — diamonds — cactus
cookie jar — snow shovel — swimming suit
door knob — newspaper — monkey
spoon — dice — bathtowel
patio — haystack — elevator
angle worm — boxing gloves — postage stamp
mink coat — shovel — toaster
compass — rabbit — dictionary

Assessment. The student will exhibit increased imaginativeness in his/her performance of the improvised scenes.

Instructional Objective. The student should be able to utilize sensory stimuli in the creative process. (I, II)

Performance Objective. The student will focus on the specific sensory process of sight, and recall those sensations attached to a real experience.

Activities

• Specify a set time limit in which the class is to observe minutely the entire classroom area, including other students. When they are finished, have them close their eyes. Then ask individuals specific questions which you have prepared about their environment. Concentrate on specific, finite details which may very well have escaped their notice. Have them open their eyes and survey again, close them and answer questions again. Follow with a discussion on the relationship between "looking" and "seeing."

• Prepare a table of varied and detailed objects, and cover it with a cloth. Have the class surround the table and, for a set length of time, observe the objects which you first uncover and then cover again. Have the class return to their seats, and then question them on specifics of detail, color, and arrangement. Rearrange (or have a student rearrange) the objects, and then see whether the students can detect the changes.

Assessment. The student will demonstrate increased perception and recall of visual stimuli.

Instructional Objective. The student should be able to utilize sensory stimuli in the creative process. (I, II)

Performance Objective. The student will focus on and develop a keener sense of touch.

Activity. Have each student bring from home some object which is unique in shape, texture, or form. Have students exchange objects and inspect them closely with their eyes closed. Side-coach them in examining weight, texture, shape, size, unique details, or flaws. Have students sit with their eyes closed and extend their hands in front of them, palms up. Pretend to place in their hands the following objects, instructing them to examine the objects closely for the qualities above.

a piece of velvet
a baby
mud
a piece of ice
a fish (dead, alive)
a heavy box of jewels (They are to open it and examine contents.)
sandpaper
taffy, to be pulled

Follow up with a discussion about which was easiest/hardest to imagine. Why?

Assessment. The student will recall realistic qualities and be able to perceive the imaginary objects as real.

Instructional Objective. The student should be able to utilize sensory stimuli in the creative process. (I, II)

[5]From *Basic Drama Projects* by Fran Averett Tanner. Copyright 1972 by Clark Publishing Company. Reprinted by permission.

Performance Objective. The student will focus on and develop a keener sense of hearing.

Activity. Prepare a sound recording of a wide variety of sounds, and play it for the class, asking them to concentrate on what makes each sound unique. Discuss variations in pitch, tone, quality, duration.

Have the class sit with eyes closed and concentrate on recalling the following sounds:

a music box playing
a balloon popping
the school bell ringing
an airplane taking off
footsteps approaching
paper crumpling
a favorite song being sung

Follow up with a discussion about which was easiest/hardest to imagine and why.

Assessment. The student will recall similar sounds and substitute them for those suggested above when directed by the teacher.

Instructional Objective. The student should be able to utilize sensory stimuli in the creative process. (I, II)

Performance Objective. The student will focus on and develop a keener sense of taste.

Activity. Have the students sit with eyes closed and attempt to imagine or recall the taste and texture of the following:

a freshly cooked hot dog with (add one by one) mustard, ketchup, pickles, raw onions
ice cold lemonade
hot pizza
hot coffee from a paper cup without handles (to relate to sense of touch)
chocolate candy bar

Follow up with a discussion about "eating" without "tasting," and instruct students to concentrate closely on specific tastes and textures when they eat their next few meals. A day or two later, repeat the exercise with students suggesting tastes. Compare perceptions.

Assessment. The student will recall similar tastes and food textures and substitute them for those suggested above when directed by the teacher.

Instructional Objective. The student should be able to utilize sensory stimuli in the creative process. (I, II)

Performance Objective. The student will focus on and develop a keener sense of smell.

Activity. Have the students, with eyes closed, attempt to recall or imagine the following smells:

scented hand lotion
vinegar
a freshly cut rose
freshly cut grass
ink
fresh paint
leaves burning
a newly cut onion

Follow up with a discussion about the sense of smell. Mention the relation between taste and smell, which students may have noticed previously, when examining taste.

Assessment. The student will recall similar scents and substitute them for those suggested above when directed by the teacher.

Instructional Objective. The student should be able to utilize sensory stimuli in the creative process. (I, II)

Performance Objective. The student will work with a group to recall sensory stimuli jointly.

Activity. *Seeing a Sport.* Divide students into small groups. Members decide what sport their group is going to watch. When agreement has been reached, the group goes "on stage." Tell the students beforehand that the event they are going to watch is taking place some distance away from them (so they must concentrate on watching closely). While the group is "watching," side-coach frequently: "See with your whole body! See it 100 times larger! Show us, don't tell us!"

The individuals in a group should not have any interplay during the "seeing" but are to watch the event individually. This is a simple way of getting individual work from them while they are still within the security of a group. Follow up with a discussion concerning the recall of

sights, sounds, and other sensory stimuli from past experiences at sporting events.[6]

Assessment. The student will demonstrate belief in the sport he/she is watching and reflect in facial and bodily expression the reality of the experience.

Instructional Objective. The student should be able to convey attitude and emotion through a variety of verbal and nonverbal behaviors. (I, II)

Performance Objective. The student will utilize a wide variety of verbal and nonverbal behaviors to develop creativity.

Activity. *The Circle Game* (This will take two to three days.)

Level One: Have students sit in a circle with a volunteer in the center. The volunteer begins a rhythmic movement which can be easily repeated for a long period. It can be a movement of either one part of the body or several parts. While repeating this movement, the volunteer approaches a member of the class seated in the circle. That person must *exactly* mirror the movement as quickly as possible; when he/she has mastered it, the starter takes the new person's seat, and the new person moves into the center while continuing the movement. At the center, without hesitation, or thought, he/she must change to a new movement and continue across the circle to approach a *new* member of the circle. This third person in turn mirrors the movement and gives up *his/her* seat to carry the newly learned movement into the center. In the center he/she instantly changes to a new movement. Continue until students can move rapidly back and forth.

Level Two: Have the performing student add an abstract sound (not word) to the movement. Thus, when a student approaches another, he/she is bringing a movement and making a sound. At the perimeter of the circle, the movement is mirrored as before, but each new player adds a sound of his/her *own* to go with the established movement. *This* person moves into the circle, and at the instant he/she reaches the center, he/she must *change* the movement while *retaining* his/her own sound. Thus, the movement is changed in the center and the sound is changed at the perimeter. Encourage students *not* to take the time to think, but rather to perform the first idea which comes to them.

Level Three: Have students replace the sound (Level Two) with a *word.* There is to be *no correlation* between the word and the movement ("umbrella" repeated over and over would not necessitate an arm thrust over the head). Again, the movement is changed in the center; the word is replaced at the perimeter.

Level Four: Have students repeat a *phrase* over and over with each rhythmic movement. Again, there is to be no realistic correlation between the phrase and the movement. The movement is changed at the center; a new phrase is used at the perimeter.

Level Five: With the rhythmic movement, have student repeat a phrase that *realistically corresponds* to the movement. (This is much more difficult than it may appear.) Since the movement is changed in the center, and the phrase is changed at the perimeter, the student must very quickly think of his new movements and phrases. (For example, let's say a student named George may be moving across the circle, wildly circling his right arm over his head, and repeating, "Swat that fly! Swat that fly!" As he reaches the center, George continues that phrase and switches to a new movement, which might be a downward pointing of his left fist. The new student he confronts will mirror that pounding, but will substitute a new phrase such as, "Gentlemen, come to order! Gentlemen, come to order!" The new movement, changed to at the center, would then have to go with that new phrase.

Note to Teacher: Make certain movement is mirrored *accurately* at the perimeter, not sloppily. Make certain students do not pause at the center to think of a new movement; if they must take a moment, have them keep repeating their movement until they switch. Since each student takes the seat of the student who replaces him/her in the center, this is a good way to mix up social seating of the class.

Assessment. The student will rapidly and readily mirror the movement presented to

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[6]Adapted from *Improvisation for the Theater* by Viola Spolin. Copyright 1963 by Northwestern University Press. Used by permission.

him/her and will be able to change to a new movement quickly (in the center). The student will rapidly and readily utter new sounds and words to go with the rhythmic movements.

Note: This exercise also fosters sound-movement correlations, along with lessening self-consciousness. (The students are so busy trying to complete the exercise successfully that they forget they are actually performing in front of others.)

Instructional Objective. The student should be able to demonstrate a knowledge of theatre terminology. (I, II)

Performance Objective. The student will explain the terminology of concepts and processes that are associated with the creative process.

Background. These are the terms that all students should master during the "creative unit." (Some will have been encountered earlier.)

aesthetics	initiative
attitude	psyche
creative process	relaxation
creativity	responsibility
criticism	self-confidence
concentration	self-consciousness
emotion	sensory recall
focus	sensory stimuli
human dignity	tension
imagination	unity

Activity. As each term is introduced, make certain that its meaning is clearly understood. Perhaps have class play a word game, such as TV's "$25,000 Pyramid," using the terms.

Assessment. The student will add terms to his/her log book, defining them in his/her own words.

UNIT III — The Body: Movement and Expression

Suggested length of unit: three weeks

Objectives and activities in this unit are listed in the order recommended for study.

The student should be able to respond aesthetically to theatre. The student will:
• describe and compare types of movement and determine how they differ
• respond physically to the rhythm and mood of music in a way that expresses feeling

*The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. The student will:
• understand that the body (including voice) is the actor's instrument

The student should be able to perform ... independently ..., demonstrating self-confidence, responsibility, and initiative. The student will:
• demonstrate an awareness of the progression from general movement to structured pantomime
• perform believable solo pantomimes which have been prepared in advance as imaginative responses to specific situations

*The student should be able to demonstrate the ability to function productively as a member of a group. The student will:
• produce a group scene exemplifying special movement tasks

*The student should be able to free his/her body from tension and lessen self-consciousness through relaxation technique. The student will:
• focus deliberate physical energy to locate and lessen tension

*The student should be able to achieve focus and unity in a performance through concentration. The student will:
• demonstrate an understanding of the complexities of large muscle movement used in everyday activities
• concentrate on isolated parts of the body, thereby gaining greater familiarity with physical potentials

*The student should be able to demonstrate a growing ability to utilize imagination in the creative process. The student will:
• utilize imagination to create a mime illusion

*The student should be able to utilize sensory stimuli in the creative process. The student will:
• utilize sensory recall to create believable pantomime

The student should be able to convey attitude and emotion through a variety of verbal and nonverbal behaviors. The student will:
• become further aware that the body can express many things simultaneously: e.g., feelings, activities, and characterization
• exhibit an awareness that external elements can aid in the creation of feeling and mood

The student should be able to demonstrate a knowledge of theatre terminology. The student will:
• demonstrate a mastery of the terminology related to general body movement
• demonstrate a mastery of the terminology related to stage areas and body positions

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Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will describe and compare types of movement and determine how they differ.

Background. Students need to understand that their aesthetic responses to movement are the result of their conditioning.

Activity. Show films illustrating use of movement: *Ballet with Edward Villela* (F 4915), or *The Mime of Marcel Marceau* (F 5676). Have students discuss their reactions. Bring in photos showing dance movements and sports events. A discussion of the different types of training and development for dance, mime, and sports may follow. Question: Why is one form "dance," but the other is not? Students should discover through discussion the similarities and differences among the various forms of movement.

Assessment. The student will write his/her concepts of dance movement and sports move-

*Objective approved since 1979 *Program of Studies*

ment (mime, also, if the teacher wishes); his/her aesthetic response to each; and what has conditioned him/her to view the forms of movement differently.

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will respond physically to the rhythm and mood of music in a way that expresses feeling.

Background. The student should build upon the sense of rhythm and body movement developed in elementary school.

Activity. Prepare a tape of cuttings from a wide variety of musical compositions, selecting different beats, rhythms, and mood qualities. Tell the students they may choose to respond physically to all or only part of the music but that their point of concentration is to be on physically expressing what they *feel* as a result of hearing the music.

Discuss with students the feelings elicited by each segment of music. Did it suggest or inspire a movement of the entire body or an isolated movement of a part of the body? Can the students put into words *why* they felt like responding as they did? What sort of movements convey what sort of feelings? Is there a correlation between patterns of movement and patterns of rhythm? Patterns of movement and conveying emotions? Patterns of movement and creating characters?

Assessment. The student will express feelings freely and imaginatively through spontaneous movement.

Instructional Objective. The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. (I, II)

Performance Objective. The student will understand that the body (including voice) is the actor's instrument.

Activity. Through inductive discussion, explore with students the means through which any artist must create. What materials does he have at hand? How does he shape or mold his medium, or use his instrument, to express his intent or feeling? How is an actor different from other artists?

Assessment. The student will actively participate in discussion. The teacher will appraise the discussion.

Instructional Objective. The student should be able to perform . . . independently . . . , demonstrating self-confidence, responsibility, and initiative. (I, II)

Performance Objective. The student will demonstrate an awareness of the progression from general movement to structured pantomime.

Activity. Have students select settings with which they are familiar (kitchen, recreation room, living room, campsite) and establish those areas for the class through pantomime. They must then complete activities within the settings. (For example: in washing dishes in the kitchen, establish the sink, faucet, cabinets, dishes, cloth, rack; in writing a letter in a bedroom establish the bed, desk, chair, paper, pen, light.)

Assessment. The other students will recognize the setting and activity. Note that once established, objects in the room do not vary (table levels do not change, cabinet positions remain the same), and that the activity, once begun, is completed.

Instructional Objective. The student should be able to perform . . . independently . . . , demonstrating self-confidence, responsibility, and initiative. (I, II)

Performance Objective. The student will perform believable solo pantomimes which have been prepared in advance as imaginative responses to specific situations.

Activity. Suggest a number of situations and have each student choose one to be the basis for a three-minute, problem-solving pantomime. Have students prepare the pantomimes at home, for presentation the following class

period. Even though more than one student may select the same situation, each should develop and resolve the problem in an individual fashion.

Some suggested situations:

- While on a strict diet, you confront a fragrant, appetizing buffet at a party.
- You encounter an undesirable character in a stalled, overheated elevator.
- You are carrying two heavy bags of groceries through a sudden rainstorm when one breaks.
- You come home unusually late on a freezing night and discover you've forgotten your keys.
- You attempt to learn a new dance on a very hot afternoon from a book of dance diagrams.
- You sprain your ankle while ice-skating alone on a country pond just as it starts to snow.

Assessment. The student will reflect creativity, believability, and stage presence. Teacher and class will recognize the surroundings, identify the problem, and follow the student's resolution of the problem in each pantomime.

Instructional Objective. The student should be able to demonstrate the ability to function productively as a member of a group. (I, II)

Performance Objective. The student will produce a group scene exemplifying special movement tasks.

Background. Theatre is a collaborative art. It is not a private but rather a social act.

Activity. Divide students into groups, each group to plan a short scene involving three or four movement tasks. Each member of the group should execute at least one special movement problem. (For example: eating, drinking, sitting; falling, struggling, dying; slapping a face, telephoning, crying.) The scenes that include violence, eating, or death will demand special acting technique. Instruct students to use dialogue.

Assessment. The student will execute at least one special movement showing correctness, believability, and ability to stay in character.

Instructional Objective. The student should be able to free his/her body from tension and lessen self-consciousness through relaxation technique. (I, II)

Performance Objective. The student will focus deliberate physical energy to locate and lessen tension.

Activity. *Isolation/Separation Exercises:*

Discuss with the class the negative effect that tension has on physical performance and body control. Have the students stand, and direct them to isolate in their minds each part of the body before proceeding with the following exercises:

The head and neck: (Caution against extreme backward extension.) Thrust forward, with chin on a flat plane. Thrust side to side, with chin on a flat plane. Rotate head in either direction, following with a circular movement all the way around. (Make certain students are standing erect, relaxed.)

The shoulders and chest: Slide shoulders and chest to the side, parallel with the floor. Incorporate arm movement, leading with the elbow.

The waist: Slide waist and upper body to the side, parallel to the floor, again leading with elbow.

The hips: Slide hips and upper body to the side, parallel with the floor, allowing the opposite leg to bend.

The legs: Raise each leg, and fully tense the muscles in that leg. Then release. Tense again. Release. Rotate the leg fully, with toes pointed. Shake out.

The arms: Extend each arm fully. Tense the muscles, then release. Repeat, and release. Rotate each arm fully. Move each arm in an extended arc around the shoulder. Clasp arms behind the back and bend forward, slowly extending arms back up over the head. Shake out fully, especially fingers.

The face: Isolate each part of the face, and stretch it from side to side, and rotate. Tense up each part, and release. Tense up entire face and release. Massage face with circular movement of hands.

The torso: Stretch, fully extended, arms reaching upward. Drop, relaxed from the waist up, arms dangling. Draw yourself upward slowly, until fully extended. Tense completely while in this position, then drop and relax again.

Entire body: Lie flat on back. Tense every muscle in body, in a contraction, and hold for the count of four, then release. Repeat twice. Discuss the difference in sensations before and after these exercises. Are students aware of tension areas? Was tension of which they were not aware present before?

Assessment. The student will begin to reflect less tension in body exercises outlined above and in pantomime.

Instructional Objective. The student should be able to achieve focus and unity in a performance through concentration. (I, II)

Performance Objective. The student will demonstrate an understanding of the complexities of large muscle movement used in everyday activities.

Activity. Have students play a game of tag at a normal pace. Then call out "Slow motion!" and students perform their movements at a slow pace. Call out, "Regular pace!" and students comply. Have students compare how well they duplicated their movements at the slower pace. This should be repeated. Students may take everyday tasks to do at the slow motion pace (brushing teeth, dialing the phone, etc.). They must concentrate on the physical *detail* of the movements. It is suggested that to study the action, students try these activities using the actual objects *first* before proceeding as above.

Assessment. The student will critique the accuracy of his/her performance of the activities from a videotape of the activities done in slow motion.

Instructional Objective. The student should be able to achieve focus and unity in a performance through concentration. (I, II)

Performance Objective. The student will concentrate on isolated parts of the body, thereby gaining greater familiarity with physical potentials.

Activity. Students stand at arm's length from each other, eyes closed. Identify various parts of the body, and students will concentrate on moving these parts. The movements can be circular, lateral, flexing, or thrusting, and they should be performed slowly. The importance of this activity lies in the students' concentration on the play of the muscles while consciously rejecting all outside distractions. Progression:

1. Toes of each foot
2. Each foot
3. Each ankle
4. Each knee
5. Each thigh
6. Each hip
7. Pelvic region
8. Rib cage
9. Each shoulder
10. Each arm
11. Each wrist
12. Each palm
13. Each finger and each thumb
14. Neck
15. Head

Assessment. The student will be rated by the teacher on his/her ability to concentrate while performing these or similar exercises.

Instructional Objective. The student should be able to demonstrate a growing ability to utilize imagination in the creative process. (I, II)

Performance Objective. The student will utilize imagination to create a mime illusion.

Background. In order to create an *illusion*, the actor *must first personally believe it.*

Activities

Literally hundreds of activities can be used to create an illusion through pantomimic movement. Only a few are presented here. (Suggested resources for others: Viola Spolin's *Improvisation for the Theater;* Fran Averett Tanner's *Basic Drama Projects)*

• Divide the class into two teams. Instruct them to play baseball with imaginary equipment. Side-coach constantly concerning consistency of weight, size, force, etc. Make certain all students are focusing and reacting to the same actions and stimuli.

• "Involvement with Large Objects."[1] A single student becomes involved with a large entangling object (spider web, boa constrictor, tree branches in forest or jungle, man-eating plant, parachute).

• "Orientation."[2] One person goes onstage and begins a simple activity. Other players come onstage one at a time and join him/her in this activity. (For example; if the originator is sweeping a porch, others may paint a fence, beat a rug, scrub a floor, or rake leaves.) Players are not to know ahead of time what the first player will do.

Assessment. The student will create a varied, believable mime illusion based on personal belief in the illusion.

Instructional Objective. The student should be able to utilize sensory stimuli in the creative process. (I, II)

Performance Objective. The student will utilize sensory recall to create believable pantomime.

Background. In order to create stage truth (illusion), the actor must first believe what he/she is portraying; and in order to *believe*, the actor must apply sensory recall to capture the essence and stimuli of what he/she is portraying.

Activities

• Discuss with students the feelings derived from the previous exercises, recalling sensory stimuli. Were the students able to recall successfully the touch, taste, sound, sight, and smell of various objects? On what did they draw to recall those sensations? Why is an actor successful in recreating those imaginary sensations? (The audience draws upon its *own* sensory recall to identify with the actor.) Discuss the difference between *indicating* an object and actually miming it. Discourage use of a cliché manner (brushing teeth with a broad, perfunctory sweep of the toothbrush).

• Have students create an atmosphere through only the pantomimic creation and use of objects (a greasy spoon diner can be established, as opposed to an elite restaurant, through creation of a juke box, ketchup and mustard squeeze bottles, and a sticky countertop). Discuss with the class the extent to which they believed the atomosphere and environment. Do they recall any specific atmospheres or environments like the one presented? Do they recall any specific sensory details of that locale? Were any brought to mind by the performances? Discuss the concept of empathy created by belief in what is being portrayed on stage.

Assessment. The student will create a believable stage illusion through sensory recall of past experience.

Instructional Objective. The student should be able to convey attitude and emotion through a variety of verbal and nonverbal behaviors. (I, II)

Performance Objective. The student will become further aware that the body can express many things simultaneously: e.g., feelings, activities, and characterization.

Activities

• Have students relate emotions they associate with a given environment. Suggest an environment and have the students react to it physically (for example: watching a ball game — excitement; a darkened room — fear).

• Show films *Mime over Matter* (F 6135) and *Communication by Voice and Action* (F 5388); and videotape *A Workshop with David Alberts* (VT 109).

• Select a student to act out the following: Someone goes to his/her car, discovers it's missing; recalls that it hadn't been parked in the usual spot; and shows relief upon spotting the car. (Change of mood through pantomime is the objective.)

[1]Adapted from *Improvisation for the Theater* by Viola Spolin. Copyright 1963 by Northwestern University Press. Used by permission.

[2]Adapted from *Improvisation for the Theater* by Viola Spolin. Copyright 1963 by Northwestern University Press. Used by permission.

Assessment. The student will create a pantomime demonstrating attitude changes effectively. As an alternative assessment, the student will write an essay on how the body conveys emotions.

Instructional Objective. The student should be able to convey attitude and emotion through a variety of verbal and nonverbal behaviors. (I, II)

Performance Objective. The student will exhibit an awareness that external elements can aid in the creation of feeling and mood.

Background. Music with required tempo and rhythm must be chosen which conveys the desired attitude and emotion.

Activity. Have students select a musical composition and an activity that can be synchronized with it into a mime. The rhythm and tempo of the music determine the pace and mood of the pantomime; they also determine story line and climax (for example: *William Tell Overture* — eating an ice cream cone).

Assessment. The student will participate in a class critique on the execution of the activity. Was the pantomime creative and original? Did the movement fit the music?

Instructional Objective. The student should be able to demonstrate a knowledge of theatre terminology. (I, II)

Performance Objective. The student will demonstrate a mastery of the terminology related to general body movement. (I, II)

Activity. A list of general words should be discussed with the students and should be accompanied by appropriate activities (for example: Edward Villela and Marcel Marceau films). Make sure that students relate the concepts in the films to the terminology.

General List

affectations	concentration
attitudes	dance
ballet	demonstrative
exaggerations	jazz
externalizing	nonverbal
facial expressions	pantomime
flexibility	physical movement
gesture	posture
isolation	tap

Assessment. The student will use the terms correctly in discussion, demonstrating an awareness of their meaning. (Word games might be played.)

Instructional Objective. The student should be able to demonstrate a knowledge of theatre terminology. (I, II)

Performance Objective. The student will demonstrate a mastery of the terminology related to stage areas and body positions.

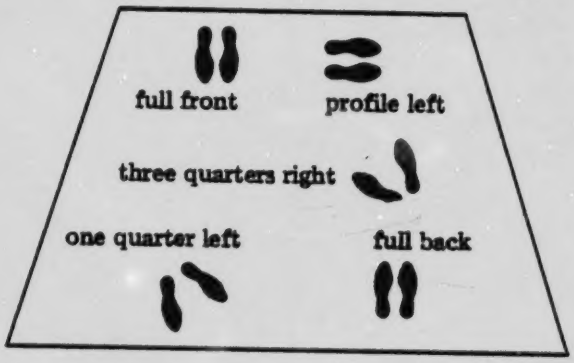
Activity. Students become familiar with these terms:

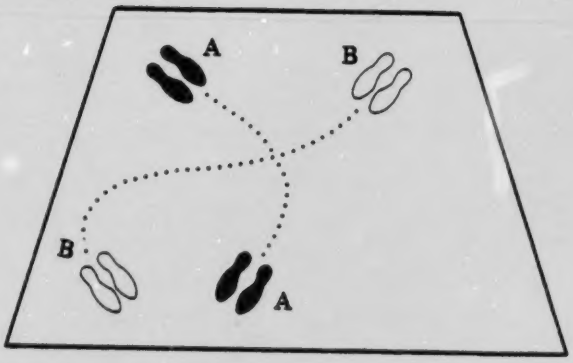
stage right	planes
stage left	one quarter
upstage	wings
downstage	three quarter
centerstage	full front
counter cross	full back
offstage	"Share" a scene.
onstage	"Take" a scene.
profile	curtain line

Place a diagram of stage areas on an overhead projector.

Review the stage areas. Have students take turns calling out the areas to each other, moving around on the stage.

The same can be done with body positions on the stage, using countercrossing techniques when you wish to involve more than one student.





Assessment. The student will use the stage terms correctly in class situations.

UNIT IV — Using the Voice Effectively

Suggested length of unit: three weeks

Objectives and activities in this unit are presented in the order recommended for study.

The student should be able to respond aesthetically to theatre. The student will:
- demonstrate an awareness of the qualities of a well-trained and effectively used voice

The student should be able to demonstrate a knowledge of theatre terminology. The student will:
- demonstrate a working knowledge of the terminology of voice production

*The student should be able to perceive and respond aesthetically to the theatrical contributions of various cultures and ethnic groups. The student will:
- exhibit some familiarity with foreign dialects and American regionalisms

The student should be able to perform ... independently ..., demonstrating self-confidence, responsibility, and initiative. The student will:
- recognize and correct or develop control of his/her vocal problems

*The student should be able to demonstrate a growing ability to utilize imagination in the creative process. The student will:
- create different voices by imaginatively altering the pitch, rate, volume, tone, and rhythm of vocal sounds and the articulation of words

*The student should be able to utilize sensory stimuli in the creative process. The student will:
- utilize sensory stimuli in the oral reading of passages

The student should be able to convey attitude and emotion through a variety of verbal and nonverbal behaviors. The student will:
- convey attitude and emotion through vocal variation: pitch, rate, volume, and tone

The student should be able to demonstrate appropriate stage ... techniques. The student will:
- breathe properly
- control mouth and facial muscles to produce clearer speech
- identify the resonating chambers and utilize them correctly for voice production
- enunciate properly
- project properly

*Objective approved since 1979 *Program of Studies*

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will demonstrate an awareness of the qualities of a well-trained and effectively used voice.

Activity. Play recordings of spoken performances which reflect effective use of the voice. Encourage students to listen and enjoy primarily. Some suggested resources are:

Death of a Salesman — Miller (Caedmon) performed by Lee J. Cobb and Mildred Dunnock
Famous Gilbert and Sullivan Songs (Columbia) performed by Martyn Green
The Glass Menagerie — Williams (Caedmon) performed by Montgomery Clift, Julie Harris, Jessica Tandy, David Wayne
Introduction to Shakespeare (Golden Record) performed by Maurice Evans
John Brown's Body (Columbia) performed by Tyrone Power, Judith Anderson, and Raymond Massey
Just So Stories — Kipling (Caedmon) performed by Boris Karloff
Monologues — Ruth Draper (Spoken Arts)
Peter and the Wolf — Prokofief (Columbia) performed by Cyril Ritchard and Eugene Ormandy
Poems and Tales — Edgar Allan Poe (Caedmon) performed by Basil Rathbone and Anthony Quayle
Readings from the Bible (Decca) performed by Charles Laughton
Spoon River Anthology — Edgar Lee Masters (Caedmon)
Under Milk Wood — Dylan Thomas (Spoken Arts) BBC Cast
The Wife of Bath — Chaucer (Caedmon) performed by Peggy Ashcroft

Survey the class to determine responses to each selection and to specific parts. Discuss with the class the factors which they felt made each recording effective. What feelings were triggered? Why did certain speakers appeal to certain students more than others?

Assessment. The student's responses to various selections of vocal readings will be given orally, written in the student's log, or written and turned in as reports.

Instructional Objective. The student should be able to demonstrate a knowledge of theatre terminology. (I, II)

Performance Objective. The student will demonstrate a working knowledge of the terminology of voice production.

Background. The following terms should be added to students' vocabularies for a better understanding of voice development:

articulation	pronunciation
breath control	quality
diaphragmatic breathing	rate
enunciation	resonator
inflection	rhythm
intonation	sound omission
pace	substitution
phrasing	tempo
pitch	timbre
projection	volume

Activity. Either record students' voices or very carefully select recordings from the media center. Play the tapes or the recordings and discuss students' responses to the sound and feeling of the voices. During the discussion, guide the students inductively so that the *terms* will evolve. Write each term on the board as students list them in their logs. The teacher must make certain that each term is clearly understood.

Assessment. The student will learn correct usage of vocabulary terms.

Instructional Objective. The student should be able to perceive and respond aesthetically to the theatrical contributions of various cultures and ethnic groups. (I, II)

Performance Objective. The student will exhibit some familiarity with foreign dialects and American regionalisms.

Activities

• *Foreign dialects* — Have students listen to a record or tape of several different foreign dialects. Some points of focus may be:

Rhythm	Irish
Intonation	Scandinavian, Yiddish
Inflection	Oriental
Phrasing	King's English
Sound omission	Cockney
Substitution	French, German

• *American regionalisms* — Have students watch television programs that incorporate regional dialects *(All in the Family; Welcome Back, Kotter).* Let students imitate the speech patterns of some characters. Have students listen to public figures and analyze their dialects (Ted Kennedy, Jimmy Carter, Sandra Day O'Connor).

• Select scenes from the following works to provide students with an opportunity to use a dialect:

Cockney	*Pygmalion, Major Barbara, Oliver, Roar of the Greasepaint*
French	*Barefoot in the Park* (also Hungarian), *My Three Angels, Thieves' Carnival, Fashion*
German	*Five-Finger Exercise, Cabaret, The Man in the Glass Booth*
Italian	*A View from the Bridge, A Bell for Adano*
Irish	*Borstal Boy, But Not Goodbye, Juno and the Paycock*
Norwegian	*I Remember Mama, Anna Christie*
Oriental	*Teahouse of the August Moon, King and I, Flower Drum Song*
Puerto Rican	*West Side Story*
Russian	*Anastasia, Tovarich, Romanoff and Juliet*
Scottish	*Hasty Heart, Brigadoon*
Southern	*Summer and Smoke, A Member of the Wedding, Look Homeward Angel*
Black	*In White America, Green Pastures*

Welsh	*The Corn Is Green*
Yiddish	*Come Blow Your Horn, Fiddler on the Roof*

Assessment. The student will become increasingly adept at identifying and recreating various dialects and regionalisms.

Instructional Objective. The student should be able to perform . . . independently . . . , demonstrating self-confidence, responsibility, and initiative. (I, II)

Performance Objective. The student will recognize and correct or develop control of his/her vocal problems.

Background. A distinction should be made between *training* and *development* of the voice. There is obviously some overlapping, but generally there should be less training and more development and exercises.

Activity. Using a tape recorder (or with help from the Media Center), have each student record "My Grandfather" (see below). This paragraph includes all speech sounds. Assign each student a number to announce prior to the recording, rather than using his/her name. (Keep a list to identify who has which number.)

My Grandfather

You wanted to know all about my grandfather. Well, he's nearly 93 years old; he dresses himself in an ancient black frock-coat — usually minus several buttons; yet he still thinks as swiftly as ever. A long, flowing beard clings to his chin, giving those who observe him a pronounced feeling of the utmost respect. When he speaks, his voice is just a bit cracked and quivers a trifle. Twice each day he plays skillfully and with zest upon our small organ. Except in the winter when the ooze or snow or ice prevents, he slowly takes a short walk in the open air each day. We have often urged him to walk more and smoke less, but he always answers, "Banana oil!" Grandfather likes to be modern in his language.

Have each student listen to three other students' recordings and fill in the critique below on each.

Give each student the critique of his/her performance. Have each student listen to his/her own voice and write a brief reaction to the critiques made.

Note: Teacher will want to pay particular attention to the recognition and correction of Baltimore-Washington "ou" sounds, flat A's, and eastern Atlantic nasality. A follow-up discussion of "Standard" American speech is suggested.

Assessment. The student will correct and improve his/her speech. Teacher appraises improvement in student's speech.

Student Number:	Superior		Average		Poor	Comments
	5	4	3	2	1	
Pleasant quality						
Distinct enunciation						
Adequate volume						
Adequate breath control						
Varied pitch for meaning and emotion						
Varied volume for meaning and emotion						
Varied rate for meaning and emotion						
Proper pronunciation						

Instructional Objective. The student should be able to demonstrate a growing ability to utilize imagination in the creative process. (I, II)

Performance Objective. The student will create different voices by imaginatively altering the pitch, rate, volume, tone, and rhythm of vocal sounds and the articulation of words.

Background. A voice is recognized primarily by its unique quality of sound *(timbre)*, range of pitch, articulation, and pattern of inflection *(rhythm)*. Timbre is created by the placement and tension of such voice-making equipment as lips, teeth, tongue, and vocal folds, and the use of the breathing apparatus.

Activity. Have students recite the poem "Mary Had a Little Lamb" many times, each time aiming at changes in *pronunciation* (by elongating and shortening vowel sounds); *enunciation* (by increasing and decreasing clarity); *pace* (by speeding up and slowing down the rate); *pitch* (by raising and lowering the voice); and *timbre* (by trying to introduce gutteral, aspirate, falsetto, oral, pectoral, orotund and nasal qualities). (See the chart below.)

Once the students realize the many different things they can do with their voices, they should pair off and work together for about 15 minutes, experimenting with changes in the pitch, rhythm, and timbre of their speaking voices and the articulation of their words.

It will be helpful if they can use dialogue between characters their own age, drawn, perhaps, from such plays as *Up the Down Staircase, Diary of Anne Frank,* or *David and Lisa.*

Assessment. The student will imaginatively create different voices by altering vocal elements.

TYPES OF VOICES[1]

1. Normal quality
   a) A voice that makes people like you
   b) A voice that is heard clearly
   c) A voice that gives your listeners the meaning that you want them to get
2. Gutteral quality
   a) Throaty, almost a growl
   b) Used when one is very angry
   c) Not used by cultured people very often as it is the rasping quality that men use when they hate enough to harm a human being (To get [that] quality, let [the] whole body express hatred and revenge.)
3. Oral quality
   a) Thin, rather high-pitched, heady tone
   b) Used for [a character] who has been ill a long time and is still very weak
4. Aspirate quality
   a) A half-whisper — not an absolute whisper
   b) Often used by character who is very much frightened or someone who is anxious to convey a message to a companion and not be overheard.
5. Pectoral quality
   a) Ghost-like quality
   b) Far back in the mouth as though speaking inside a barrel
   c) Makes people feel "spooky." Tomblike and hollow
6. Falsetto quality
   a) Speech becoming high, shrill, and piercing runs into falsetto.
   b) To get quality, tense entire body.
7. Orotund quality
   a) Richer and fuller than any other quality
   b) Used when people say the finest things they have to say
   c) Tones — resonant and far-reaching, [showing] courage and bravery
   d) Usually heard at climax of an oration
8. Too much nasality
   a) American speech should go through the nose only on the sounds *m, n,* and *ng*.
   b) Voice seems tired and character shiftless.
   c) Such voices have whine or twang.
9. Too little nasality
   a) Failure of *m, n,* and *ng* to go through the nose
   b) Sometimes due to blocking of nasal passage — adenoids, badly formed bones or inflamed membranes
   c) People with head colds often use this quality.

[1]From *Resource Materials for Teaching Drama in the Junior and Senior High School.* Copyright 1965 by San Diego City Schools. Reprinted by permission.

Instructional Objective. The student should be able to utilize sensory stimuli in the creative process. (I, II)

Performance Objective. The student will utilize sensory stimuli in the oral reading of passages.

Background. Students will have a clearer understanding of the natural use of inflection, pitch, rate, volume, and quality as related to oral reading if they utilize sensory recall.

Activity. Discuss *meta-communication* (message about the message). Discuss the process of choosing a phrase and saying it with varying underlying messages. This lesson utilizes Poe's "The Fall of the House of Usher." Show pictures of dark skies, autumn skies, lonely country roads, and large empty houses, eliciting student response. Ask students, "Why are you responding the way you are?" Have some members of the class briefly retell experiences with one of the above images. Students may individually write about their experiences. Hand out dittoed copies of the first paragraph of Poe's story:

> During the whole of a dull, dark and resoundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary track of country, and at length found myself, as the shades of evening drew on, within view of the melancholy House of Usher. I know not how it was — but, with first glimpse of the building, a sense of insufferable gloom pervaded my spirit.

Have students underline key words in the piece that indicate Poe's intent: (dull, resoundless, oppressively, dreary, melancholy, insufferable gloom). Have students read the piece to themselves, imagining the choice of vocal techniques of pitch, rate, volume, inflection, and quality. The passage is now read aloud, a different student reading each sentence or image. Have two or three students volunteer to read the passage in its entirety. Ask: What were the images? How do the vocally created images relate (even vaguely) to the recalled experiences? Have students find other passages, evaluate them in light of sensory recall, read their passages in class, and explain their interpretations.

Assessment. The student will participate in discussion, write out experiences, and given another passage, be able to show the correlation between their interpretation and recalled experiences.

Instructional Objective. The student should be able to convey attitude and emotion through a variety of verbal and nonverbal behaviors. (I, II)

Performance Objective. The student will convey attitude and emotion through vocal variation: pitch, rate, volume, and tone.

Activity. Distribute dittoed copies of exercises for vocal variety. (Some suggested exercises are provided below.) Discuss with the class each variable (pitch, rate, volume, and tone), and the uses to which each can be put to achieve different emotional and attitudinal results. Have students read the exercises aloud individually, and discuss the differences in meaning and attitude reflected.

Pitch — Have students read the following, with different patterns of pitch and emphasis:

- Please don't.
- I laughed.
- Don't complain.
- Wendy cried.
- Move away.
- Look out.
- Did Nancy get an "A" in chemistry?
- Why are you going to that movie?
- Is Betty going to fly to New York next summer?

Rate — Have students individually read aloud the following, with appropriate variations of rate:

- It was a terrible shock to him — yes, a terrible shock.
- The faucet dripped on endlessly into the night — drip-drip, drip-drop, drop-drip.
- The train came around the steep curve and continued to increase its speed as it came down the straight stretch of track. Its wheels sounded clickety-clack, clickety-clack, clickety-clack, clickety-clack.

Have each student count from 1 to 20, slowly, making sure that each speech sound is enunciated clearly, and then repeat the sequence increasing the speed, until he/she has reached maximum speed *with the original clarity.*

Volume — Have students individually read aloud the following, with appropriate use of force:

• Forward, *march!* About, *face!* At *ease!* Fall *out!*

• "...lay on, Macduff; And damn'd be him that first cries 'Hold, enough!'"

Shakespeare

• Fee! Fie! Foh! Fum!

• I want your attention and I want it now!

• This will never do!

• We'll talk about it later!

• I don't want to hear any more about it!

Quality — Have students individually do the following.

• Read the line "Mr. Adams is going to talk to my boss about it," in the following ways:

casually	joyously
incredulously	soothingly
indignantly	threateningly

• Read the following verses aloud, conveying interpretation through voice quality.

To every thing there is a season, and a time to every purpose under heaven:
A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;
A time to kill, and a time to heal; a time to break down, and a time to build up;
A time to weep, and a time to laugh; a time to mourn, and a time to dance;
A time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing;
A time to get, and a time to lose; a time to keep, and a time to cast away;
A time to rend, and a time to sew; a time to keep silence, and a time to speak;
A time to love, and a time to hate; a time of war, and a time of peace."

Ecclesiastes 3:1-8

• See how many attitudes you can express in the single word *rain:*

- After a month-long drought
- And you'd planned a picnic
- It's been raining every day for a week.
- Forecast predicts it, but the sky is cloudless.
- Someone blames the rain for poor attendance at a play, but you think it's because the play was poorly done.

• Read aloud the following from *Cyrano de Bergerac*, by Edmund Rostand:

"Ah, no, young sir! You are too simple. Why, you might have said — oh, a great many things! Mon dieu, why waste your opportunity? For example, thus:

Aggressive: I, sir, if that nose were mine, I'd have it amputated — on the spot!

Friendly: How do you drink with such a nose? You ought to have a cup made specially.

Descriptive: 'Tis a rock — a crag — a cape. A cape? Say rather, a peninsula!

Inquisitive: What is that receptacle — a razor case or a portfolio?

Kindly: Ah, do you love the little birds so much that when they come and sing to you, you give them this to perch on?

Insolent: Sir, when you smoke, the neighbors must suppose your chimney is on fire.

Cautious: Take care — a weight like that might make you top heavy.

Thoughtful: Somebody fetch my parasol — those delicate colors fade so in the sun!

Pedantic: Does not Aristophanes mention a mythological monster called Hippocampelephantocamelos? Surely we have here the original!

Familiar: Well, old torchlight! Hang your hat over that chandelier — it hurts my eyes.

Eloquent: When it blows, the typhoon howls, and the clouds darken.

Dramatic: When it bleeds — the Red Sea!

Enterprising: What a sign for a perfumer.

Lyric: Hark — the horn of Roland calls to summon Charlemagne!

Simple: When do they unveil the monument?

Respectful: Sir, I recognize in you a man of parts, a man of prominence —

Rustic: Hey? What? Call that a nose? No, No — I be no fool like what you think I be — that there's a blue cucumber.

Military: Point against cavalry.

Practical: Why not a lottery, with this for the grand prize? Or — parodying Faustus in the play, 'Was this the nose that launched a thousand ships and burned the topless towers of Ilium?'

Those, my dear sir, are things you might have said had you some tinge of letters, or

of wit to color your discourse. But wit, not so, you never had an atom — and of letters, you need but three to write you down — A-S-S. Moreover, if you had the invention, here before these folks to make jest of me — be sure you would not then articulate the twentieth part of a half syllable of the beginning! For I say these things lightly enough myself, about myself, but I allow none else to utter them."

Assessment. The student will exhibit increased use of appropriate vocal variation to reflect attitude and feeling, through pitch, rate, volume, and tone.

Instructional Objective. The student should be able to demonstrate appropriate stage... techniques. (II)

Performance Objective. The student will breathe properly.

Activity. Have the students stand in a circle, each holding the back of a chair. They inhale and exhale, feeling the expansion of the rib cage. In pairs, students take turns, one continuing the exercise while the other places his/her hands on the partner's back. The object is to have the expansion of the back, caused by a full intake of air, push the partner's hands away.

Assessment. The student will actively participate. Breath intake *does* push the hands away.

Activity. Students lie flat on their backs on the floor. They place their hands on their diaphragms and breathe naturally, noting the placement of the breath. Students then speak a phrase of their choice, continuing correct placement. Students now stand up and continue the procedure, trying to retain those techniques they established while lying flat.

Assessment. The student will breathe diaphragmatically.

Activity. Have students take deep breaths, exhaling as much air as possible (keeping shoulders down). Students each take another breath, saying a sharp, staccato Ha-Ha-Ha as they exhale. (Again, this is for proper placement.) Next, students inhale and begin counting as they exhale. They should count as long as possible on one breath.

Assessment. The student will continue to breathe diaphragmatically.

Activity. Lead exercises in inhalation and exhalation:

Inhalation

(1) Inhale as quickly as possible through the nostrils. Push your ribs out as far as possible. Hold eight counts, and then exhale quickly.
(2) Inhale slowly and gently through the nostrils for eight counts; hold for eight counts; then exhale slowly for eight counts.
(3) Inhale slowly and hold the breath for 15 counts: then exhale in one count on the sound of "Ha."
(4) Slowly inhale; hold for 15 counts; slowly exhale on "Ah."
(5) Rapidly inhale and exhale diaphragmatically, panting like a dog.
(6) Breathe deeply; count to four; then exhale gradually through parted lips.
(7) Breathe deeply; then count to four; then exhale in puffs.
(8) Inhale; then exhale in a prolonged whistle or an s-s-s sound. See who can hold on the longest. Try z, sh, f, th.
(9) Inhale; relax the throat; and exhale by counting from one to ten.
(10) Inhale; exhale forcefully "Hip! Hip! Hip!" until breath is gone. Repeat saying "Bay, Bee, Bye, Boh, Boo" in short forceful releases of breath.

Exhalation

(1) Numbers 8, 9, 10 above
(2) Inhale as you would in speaking. Then sound the following vowels:

a (ate)	ee (eat)	e (egg)	a (at)
a (ah)	i (sight)	i (it)	a (awe)
o (go)	oo (look)	OO (soon)	

- Repeat a series of each sound, separately.
- Sound the whole series. Try to hold a full, even tone through the whole series.
- Try increasing the duration of each sound in the series.

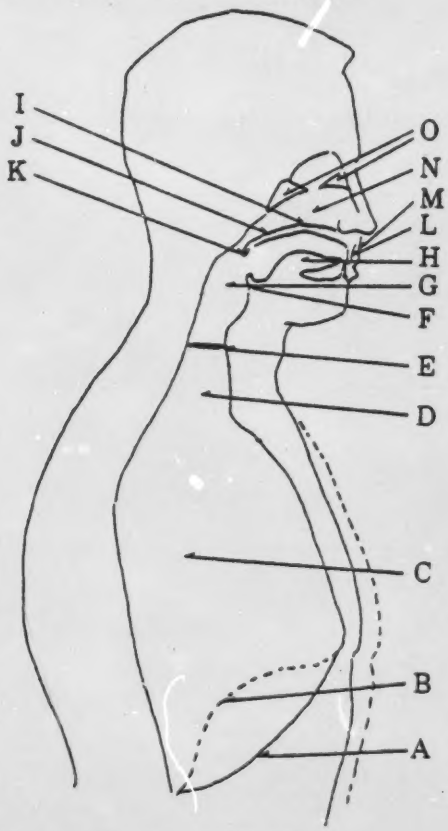
(3) Say each of the following in a single breath:
- Let all who enter here beware!
- Alone, alone, all, all alone!
- What is held as truth by most of us is not the truth for all of us.

- Of all the tyrannies on human kind
  the worst is that which persecutes the mind.
- My life is like a stroll along the beach,
  As near the ocean's edge as I can go.
- Laughter is not at all a bad beginning for a friendship, and it is by far the best ending for one.
- Were we deprived of the power to choose,
  We should in fact our very being lose;
  Machines we would be by the Almighty wrought,
  Curious automatons endowed with thought.

Activity. Review with students the mechanics of breath and voice production (Figures 1 and 2 which follow).

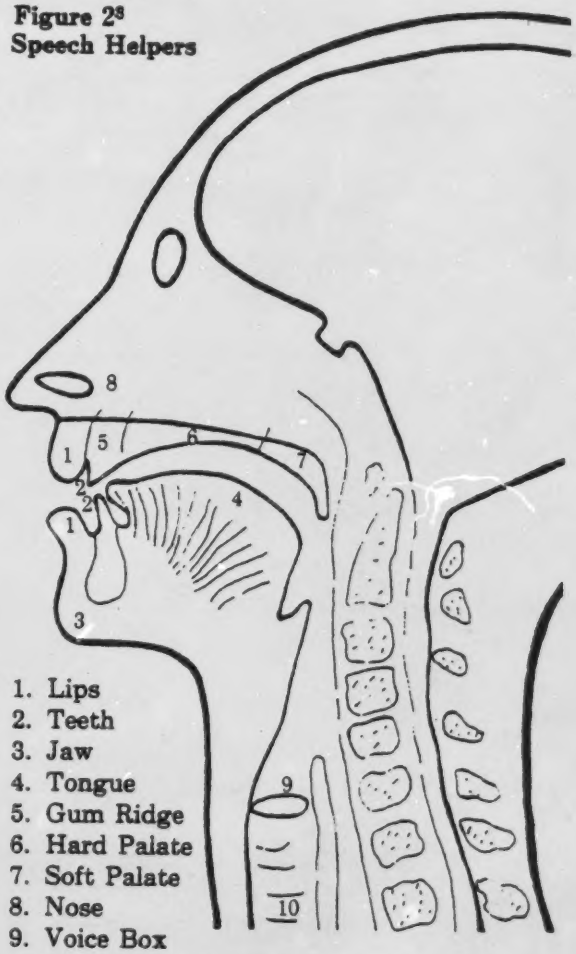
Assessment. The student will continue to breathe diaphragmatically and begin to develop breath control and to show improvement when speaking.

Figure 1[2]
Components of Speech Mechanism



A. Diaphragm in inhalation
B. Diaphragm in exhalation
C. Lungs
D. Trachea or windpipe
E. Vocal folds
F. Epiglottis
G. Pharynx or throat cavity
H. Tongue
I. Hard palate
J. Soft palate
K. Uvula
L. Teeth
M. Lips
N. Nasal cavity
O. Sinus cavity

Figure 2[3]
Speech Helpers



1. Lips
2. Teeth
3. Jaw
4. Tongue
5. Gum Ridge
6. Hard Palate
7. Soft Palate
8. Nose
9. Voice Box
10. Trachea (windpipe)

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[2]From *Basic Drama Projects* by Fran Averett Tanner. Copyright 1972 by Clark Publishing Company. Reprinted by permission.

[3]From *Resource Materials for Teaching Drama in the Junior and Senior High School.* Copyright 1965 by San Diego City Schools. Reprinted by permission.

Instructional Objective. The student should be able to demonstrate appropriate stage... techniques. (II)

Performance Objective. The student will control mouth and facial muscles to produce clearer speech.

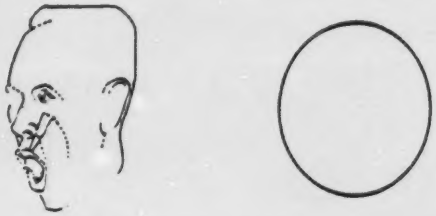
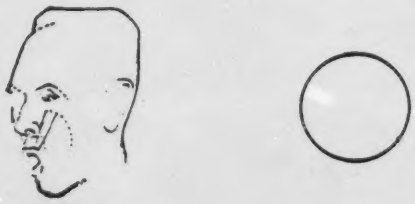
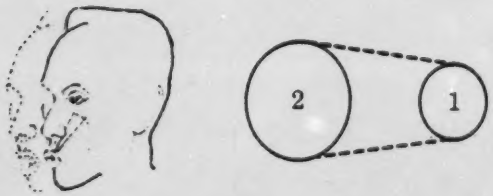
Activity. Review the variations of lip openings using diagram (Figure 3). Use the words on the word list (p.44) to practice lip openings.

Assessment. The student will use correct lip openings. Teacher should note physical changes in lip openings for structured sounds.

Activity. Have students stretch facial muscles; raise eyebrows; yawn; pull up nostrils; stretch mouth out; open mouth as wide as possible; frown; smile; squint; concentrate on moving cheeks, muscles, forehead, chin and ears; relax after each. Have students repeat together quickly, ten times each: "The lips, the teeth, the tip of the tongue," "eechy peechy," "ugga bugga."

Assessment. The student will utilize and incorporate elements used in the activities.

Figure 3[4]
Lip Opening Diagram

	Largest lip opening	AH as in alms or remarkable
	Maximum opening for maximal forward stretch	O as in odd or beyond
	Keystone position—thumb size	AW as in all or normal
	#2 lip opening, following through into #1	O (Latin O plus OO) as in ode or close

[4]From *The Use and Training of the Human Voice* by Arthur Lessac. Copyright 1967 by Drama Specialists (Publishers). Reprinted by permission.

Smallest lip opening — OO as in ooze or school

Largest lip opening, following through into smallest — OW as in ounce or south

Largest lip opening, slightly widened; tongue tip firmly against lower teeth — A as in add or half

Instructional Objective. The student should be able to demonstrate appropriate stage... techniques. (II)

Performance Objective. The student will identify the resonating chambers and utilize them correctly for voice production.

Activity. Explain the resonators. Conduct exercises for resonating the tone:

- With sustained breath and a rapid beat, say the following in one pitch, then with an up-and-down chant. "Guns and drums, guns and drums, guns and drums, guns and drums."
- Hum and sustain the "m-m-m-m-m." Try the humming sound through the nasal chambers.
- Hum softly, slowly increasing the volume.
- In one sustained breath, repeat the following words, increasing volume: "sing-sing-sing-sing-sing-sing; dong-dong-dong-dong-dong-dong; humming-humming-humming-humming-humming-humming."
- Speak all the vowels with your mouth wide and filled with tone.
- Trying to drive the tone into the mouth and nasal chambers, say the following sentences:
  - All the long night, all the long day, the big bronze bells were ringing.
  - Alone, alone, all, all alone.
  - God of our fathers, known of old.
  - It was many and many a year ago in a kingdom by the sea.

- Repeat the following passages with the thought of using the chief resonators. Think of the vibrant quality of the words.

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light;
The year is dying in the night;
Ring out, wild bells, and let him die.

——Alfred Lord Tennyson

The Highwayman

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas.
The road was a ribbon of moonlight over the purple moor,
And the highwayman came riding — riding — riding
The highwayman came riding, up to the old inn door.

——Alfred Noyes

Gold, gold, gold, gold!
Bright and yellow, hard and cold,
Molten, graven, hammered, rolled,
Heavy to get, and light to hold,
Hoarded, bartered, bought, and sold,
Stolen, borrowed, squandered, doled,
Spurned by the young, and hugged by the old,
To the very verge of the churchyard mould.
——Thomas Hood

Assessment. The student will utilize resonating chambers correctly for voice production.

Word List for Lip Opening Exercise[5]

Consider these words as body movement training in facial flexibility, not as diction or pronunciation exercises. Do not anticipate the vowels—discover them.

step 1. Using the full inverted megaphone stretch, practice each column of words from the top down.

step 2. Now practice the words across the page, going from #1 to #7 in each line. Note the gradual enlargement of the lip opening while the rest of the megaphone shape remains the same.

#1	#2	#3	#4	#5	#6	#7
ooze	ode	all	odd	alms	ounce	add
boon	bone	born	bond	barn	bound	banned
booed	abode	b*aw*dy	body	bard	bowed	bad
boot	boat	bought	b*o*ttom	Bart	bout	bat
cool	coal	call	c*o*lumn	Carl	cowl	canned
doom	dome	dorm	d*o*minate	darn	down	Dan
fool	foal	fall	f*o*llow	far	foul	f*a*llow
grew	grow	McGr*aw*	grog	gar*a*ge	ground	grand
who'll	hole	h*aul*	h*o*llow	h*a*rlequin	howl	h*a*llow
June	Joan	jaunt	John	jar	jowl	Jack
lieu	low	law	lock	lark	allow	lack
mule	mole	maul	Moll	Mars	mouse	mass
moon	moan	mourn	m*o*nster	Marne	mount	man
pooch	poach	porch	pomp	parch	pouch	patch
root	wrote	wrought	rot	hurr*ah*	rout	rat
sue	sew	saw	sod	sarge	sow	sad
tune	tone	torn	t*o*nsil	t*a*rnish	town	tan
toot	tote	taught	tot	tart	tout	t*a*tter
wound	won't	warned	wand	bourge*oi*se	wound	w*a*gon
uke	yoke	yawn	y*o*nder	yard	yowl	yak
zoo	zone	z*o*rgite	z*o*mbie	Czar	zounds	zig-z*a*g
crew	crow	craw	crock	carp	crowd	crack
through	throw	thrall	throb	*A*rthur	th*ou*sand	trash
shoe	show	shore	shock	shark	shout	shack
choose	chose	chores	chop	char	chow	chap
schooled	scold	scald	sch*o*lar	scarred	scowled	scabbed
news	nose	gnaws	n*o*stril	gnarl	now	nasty

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[5]From *The Use and Training of the Human Voice* by Arthur Lessac. Copyright 1967 by Drama Specialists (Publishers). Reprinted by permission.

50

Instructional Objective. The student should be able to demonstrate appropriate stage... techniques. (II)

Performance Objective. The student will enunciate properly.

Background. Articulation refers to the correct or precise formation of vocal sounds; enunciation and pronunciation together comprise articulation. *Enunciation* refers to the auditory/ physiological clarity of sounds, and pronunciation refers to the clarity of tone necessary to convey symbolic meaning (includes proper word pronunciation).

Activity. Prepare and distribute a dittoed sheet of enunciation exercises, or "tongue-twisters." Have students try them aloud. They may also write their own to share with the class. Some examples:

- The sixth sheik seeks six sickly sheep.
- She says she sells sea shells by the seashore and the shells she sells are sea shells, I'm sure.
- He thrust three thousand thistles through the thick of his thumb.
- A box of mixed biscuit and a biscuit mixer.
- Unique New York (Repeat over and over, rapidly.)
- Red leather, yellow leather (Repeat over and over, rapidly.)
- The seething sea ceaseth, and it sufficeth me.
- *The Song of the Sock*

  Give me the gift of a grip-top sock
  A clip-drape, ship-shape, tip-top sock
  Not your spiv-slick, slap-stick, slip-shod stock
  But a plastic, elastic, grip-top sock
  None of your fantastic slack swap slop
  From a slap-dash, flash-cash haberdash shop
  Not a knick-knack, knit-look, knock-kneed, knicker-bocker sock
  With a mock-shot, blob-mottled, trick tick-tocker clock
  Not a rucked up, puckered-up, flip-flop sock
  Not a super-sheer seersucker-pukkah sack smack sock
  Off a hotch-potch, moss-blotched, botched scotch block
  Nothing slip-slop, drip-drop, flip-flop, or clip-clop
  Tip me to the tip-top grip-top sock.

Assessment. The student will enunciate more clearly.

Instructional Objective. The student should be able to demonstrate appropriate stage... techniques. (II)

Performance Objective. The student will project properly.

Background. Students must understand that projection is a conscious mental process. Projection involves proper resonance, breathing, and enunciation. The lack of projection may be caused by a psychological block.

Activity. Review the elements of proper breathing, resonance, and enunciation. (Projection might be explained to the students as "calling" to someone in the distance.)

- Have students stand at one end of a large room and call "hello" to a student at the other end. (Remind students that this sound should be felt in the frontal resonators rather than in the throat.) Next, have the students extend the word "hello" by elongating the "o" sound. Alternate with words like *away, awful, until.* Have the students complete a series of staccato calls concentrating on the vowel sounds (using the diaphragm) "yo-yo-yo-yo," "yey-yey-yey." Have students repeat a series of phrases concentrating on calling to someone in the distance. Examples: 1. I'm going to be late! 2. Do you have any money? 3. Ahoy there! 4. All boats in! 5. Okay, let me go! 6. They may make a rain warning! 7. Fill this kit with bills! 8. Where were they going! 9. Those old boats don't float! 10. The cook took a good look.

Have students do the following character calls.

Character Calls[6]

Play each of these roles with a clear, comfortable, sustained resonant call. Find your own pitch and your own motivation.

1. *Train conductor:* All aboard—Tacoma ... Emporia ... Tuscahoma ... Roanoke ... Daytonsburgh ... Baltimore ... Philadelphia ... Williamsburg ... Buffalo ... Dover ... New Brunswick ... and all points north—A-a-a-all abo-o-o-o-o-o-a-rd.

[6]From *The Use and Training of the Human Voice* by Arthur Lessac. Copyright 1967 by Drama Book Specialists (Publishers). Reprinted by permission. p. 127.

2. *Street vendor:* Apple ... Potato ... Watermelon ... (Pronounced: Epaw ... Pohtehtoh ... wawtahmelohn ...)

3. *Captain of a sailing schooner:* Ahoy there *Marco Polo*—Can we help you?

4. *Construction worker:* Okay, Joe ... Let 'er go-o-o-o-o-o-o-o! Okay, Bill ... take 'em away-ay-ay-ay-ay-ay!

5. *Man in crow's nest:* Ship ahoy! Four points off starboard bow!

6. *Drill sergeant:* Company halt! About face! Present arms! Parade rest!

7. *Messenger at arms over PA:* Now hear this! ... Marlow, Radioman third class ... Report to the brig—on the double!

8. *Fight announcer:* Ladies and gentlemen ... Presenting the feature bout of the evening ... In this corner, weighing two hundred and four pounds, from Puerto Rico, Antonio Morello!

9. *Newshawk:* Read all about it—War Declared! Get your paper—wad'ya read?

10. *Peddler:* Jumbo potatoes—fifteen pounds for a quarter ... Get your ice-cream cone—give your tongue a sleigh-ride.

11. *Anybody:* Don't you ever dare do that to me again!

12. *Foreman:* Okay, down there, let's go! Get your big fat butts movin' and load that timber—keep 'em rollin'!

13. *Fan:* Hold that line! ... Hold that line! ... We want a touchdown! We want a touchdown!

After the character calls, have a class discussion on the difference between private voice and stage voice. Why is one not appropriate in the other context? What factors of vocal variation and voice production are involved in stage voice?

Assessment. The student will demonstrate proper stage projection when required to do so.

UNIT V — Criticism: Exploring Style, Form, and Response

Suggested length of unit: three weeks

Objectives and activities in this unit are listed in the order recommended for study.

The student should be able to respond aesthetically to theatre. The student will:
• view a stage production and respond to it emotionally

*The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. The student will:
• respond to a specific element of a production

*The student should be able to perceive and respond aesthetically to the theatrical contributions of various cultures and ethnic groups. The student will:
• discuss and evaluate productions representative of various cultures and ethnic groups

The student should be able to identify [and describe] the characteristics of various forms of dramatic literature. . . . The student will:
• recognize beginning/exposition, complication, crisis, and resolution in a play
• recognize elementary principles of traditional dramatic forms

*The student should be able to perceive the relationship between a period of history and the theatre it produced. The student will:
• critique a performance, concentrating on the degree to which it reflects contemporary society

The student should be able to demonstrate an understanding of the relationships among artist, theatre, audience, and society. The student will:
• formulate a personal conclusion about the function of criticism
• evidence knowledge of the role of the contemporary theatre critic
• write a comprehensive paper evaluating a theatre production

*The student should be able to identify styles of production and describe the characteristics of each. The student will:
• identify *basic* styles of production and describe the *general* characteristics of each

The student should be able to demonstrate a knowledge of theatre terminology. The student will:
• explain the terminology of concepts and processes that are associated with criticism

*Objective approved since 1979 *Program of Studies*

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will view a stage production and respond to it emotionally.

Background. Unlike a novel, poem, or painting, a theatrical production exists only during a performance. Aesthetic response is intuitive; however, a standard of viewing can be developed.

Activity. Following a field trip to see a live performance (a professional production in the local area or a "Broadway Theatre" trip) have students write critiques that emphasize *emotional* response to the production. The critiques might first be written and then followed by class discussion. Encourage students to see a variety of productions at other high schools, colleges, and community theatres.

A suggested critique form:

1. How much did you enjoy the production?

Excited by				*Disliked*
5	4	3	2	1

2. To what extent were you moved by the production?

Deeply moved		*Slightly moved*		*Untouched*
5	4	3	2	1

3. To what extent did you empathize with the character(s)?

Totally		*Partially*		*Not at all*
5	4	3	2	1

4. To what extent did you sympathize with the character(s)?

Totally		*Partially*		*Not at all*
5	4	3	2	1

5. Other responses not covered in the four above.

Assessment. The student will verbalize his/her emotional response through a critique.

Instructional Objective. The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. (I, II)

Performance Objective. The student will respond to a specific element of a production.

Activity. Provide an opportunity for students to view a production. Have them choose one element of a production and discuss that element's contribution to that play. Students should also discuss other ways in which that element *could* have been carried out.

Assessment. The student will write a review that discusses positively one element of a production as well as his/her *own creative* ideas for that element in that production.

Instructional Objective. The student should be able to perceive and respond aesthetically to the theatrical contributions of various cultures and ethnic groups. (I, II)

Performance Objective. The student will discuss and evaluate productions representative of various cultures and ethnic groups.

Activities

- Review with students the introductory material presented in Unit I on the contributions of various cultural and ethnic theatre forms.
- Review with students the critical standards which have been developed by the class. Questions: Are these standards American or universal? What is meant by "universality?" Is this a concept applicable to theme or production style (or both)?
- Show the class a film such as Chekhov's *The Cherry Orchard* (MCPS F 4426), and follow up with a discussion of how the values expressed in turn-of-the-century Russia differ from those of contemporary America. How are these values translated into script, performance, production?
- Expose students to theatre of other cultures, either live performances, or written scripts (e.g., Kabuki, Theatre de Paris, Mummenschanz, etc.). Discuss with students the different values of content *and* production which distinguish these theatre forms.
- Take students to theatre productions *indicative of various cultures* but which are "American treatments." Discuss with students the accuracy of these treatments.
- Discuss the significant contributions of various cultures and ethnic groups to the contemporary American theatre. Question: How has American theatre developed as a synthesis of diversified elements? Is there any theatre form which we can say is uniquely American? Do we tend to stereotype theatre styles of other cultures? Do the theatre styles of various ethnic groups accurately reflect those groups?

Assessment. The student will demonstrate an awareness of and a response to content and production elements indicative of a cultural or ethnic theatre style.

Instructional Objective. The student should be able to identify [and describe] the characteristics of various forms of dramatic literature. (I, II)

Performance Objective. The student will recognize beginning/exposition, complication, crisis, and resolution in a play.

Background. Knowledge of forms and structure of dramatic literature should not be forced upon the student. Rather, the student should be led into an appreciation of how a play is "put together." A field trip to a local professional production or a trip to New York might provide one approach.

Organization is ultimately a matter of directing attention to relationships which create a meaningful pattern. The most common sources of unity are thought, character, and from cause-to-effect arrangement of events. Organization may also be approached through the parts of a drama, listed by Aristotle as: plot, character, thought, diction, music, and spectacle. (Aristotle's division is still very useful.) This objective incorporates the two methods

into four basic parts of a play: beginning/exposition, complication, crisis, and resolution.

Activities

• Explore with students the beginning of a drama, and concentrate upon the relationship of the playwright's *main* characters to one another and to the particular place where they have been brought together. Read aloud any play available for use, and have the students respond during the reading of the play to the following questions:

- Does the playwright take time to let you get to know the characters in the play before important actions take place? How?
- Does the playwright seem more interested in one or more of the characters than the others? Does he/she present more detail about some characters than others? Why?
- Are there strong contrasts in character traits between the principal agents in the play? What are these contrasts?
- Which agents seem to be the most aggressive in initiating action? Which agents seem passive and willing to let others have their own way? How do you know?
- Are there close family, social, or emotional ties between the principal characters in the play?
- Is there one factor more than any other that seems likely to present a "threat" or problem to the group? What is this factor?
- Are certain of the characters in active opposition to one another? Are there any other characters in a position to decide between the opposing groups or able to swing the balance from one to another?

• Have students improvise a scene around a problem which builds to an urgent need for action (example: an argument which leads to a fight). Then have students state what they think the major dramatic questions were in the scenes improvised.

• Using the available play (first activity), have students decide at which moment the major dramatic question of the play is answered by some mental or physical action on the part of one or more of the characters in the play. Have students improvise a scene which will show how significant this moment of decision is to the action and overall meaning of the drama.

• Have students list and discuss the final results of the dramatic action of TV programs. What degree of change has taken place in the course of the program? How are the resolutions similar? Limit discussion to one commonly viewed program.

Assessment. The student will complete a short quiz demonstrating recognition of the basic structural requirements of a play; or, in groups, students will plan and perform four-part improvisations that demonstrate recognition of basic structural requirements of a play.

Instructional Objective. The student should be able to identify [and describe] the characteristics of various forms of dramatic literature . . . (I, II)

Performance Objective. The student will recognize elementary principles of traditional dramatic forms.

Background. The parts of drama may be combined in many ways, but recurring combinations have led to the division of plays into dramatic forms. Although difficult to define, "form" basically means the arrangement of a work of art. Three principal determinants affect dramatic form: the material being shaped, the playwright, and the intended purpose of the play.

Activity. Experiment with the conditions of the different recognized "forms" by having students attempt to create, in groups, scenes which evoke the emotional effects of the dramatic forms.

Tragedy — Can you make the audience feel serious concern about the meaning of human existence, our moral nature, and our social or psychological relationships?

Comedy — Can you help an audience view objectively the incongruities of situations, characters, or ideas in a way that will produce laughter?

Melodrama — Can you make the audience take sides in a contest or dispute? Can you control the direction of the audience's sympathy and antipathy?

Mixed form — Select elements from the three traditional forms. Can you make the audience laugh at you and respect you in the same improvisation?

Assessment. The student will discuss which particular feelings or emotions were aroused while watching each of the improvisations.

Activities

• Explore the distinctions among the different forms of drama by having students improvise the following situations from life which have similarities to the conditions of different dramatic forms:

- a lighthearted gathering (picnic, party, etc.) to represent the spirit of comedy
- a trial or serious council meeting to represent the concerns of tragedy
- an athletic contest to represent the excitement of a melodrama

• Have students demonstrate their perceptions of:

- *Comedy* — Improvise a scene to show what would happen to the spirit of a party if a fight starts; if someone has a heart attack; etc.
- *Tragedy* — Improvise a scene to show what would happen to the decorum of a trial if a participant starts to clown or play the fool; if a pompous lawyer splits his pants; etc.
- *Melodrama* — Improvise a scene to show what would happen to the suspense of a football game if a player was badly injured; if the bleachers collapsed; etc.

Assessment. The student will demonstrate by analysis or improvisation an awareness of the principles of traditional dramatic form and the ability to apply them.

Activity. Discuss the possibility of the discovery of new dramatic forms distinctly different from the three established types which have already been investigated. Have students cite examples of plays they have seen or read which seem to be innovations in form — arousing new responses from the audience (Theatre of the Absurd, Guerrilla, Violence, Street Theatre).

Assessment. The student will read a play representing a particular form, and discuss (in log, or a report) how it is representative of that form.

Instructional Objective. The student should be able to perceive the relationship between a period of history and the theatre it produced. (I, II)

Performance Objective. The student will critique a performance, concentrating on the degree to which it reflects contemporary society.

Activity. Assign students to see the same stage performance, film, or TV production. In preparing for the viewing, the class should discuss sample questions to be answered before watching the show. Such questions will include: What are some of the major political/social/economic concerns of the times? How does theatre fit into the overall artistic expression of the times?

Certain students should be assigned to research ahead of time the information identified in the discussion. Questions and answers should be entered in the student log. After the performance, students should write a critical review of it, commenting particularly on how well the script/production spoke to the audience of its day. They might express in the same composition their own aesthetic response to the work.

Assessment. The student will write a review of a performance, noting how it reflects contemporary society.

Instructional Objective. The student should be able to demonstrate an understanding of the relationships among artist, theatre, audience, and society. (I, II)

Performance Objective. The student will formulate a personal conclusion about the function of criticism.

Background. There are several generally accepted purposes for theatre criticism, some of which are:

• to report on a play for its news value
• to alert a potential audience to the strengths and weaknesses of a particular play
• to evaluate a play by weighing its parts against objective standards

• to encourage a playwright, director, designer, or actor whose work displays promise
• to illuminate contemporary times by discerning trends in the writing and producing of plays and relating these trends to the larger art scene

Activity. Conduct a class discussion that explores such questions as:
• To what extent is it possible to establish objective standards for evaluating the work of playwrights, directors, designers, and performers of a play and the technicians who mount it?
• What are some of these objective standards? (Information developed in response to this question would be specific: Does the actor create a believable character? Are the costumes suited, in style and fabric, to the social classes of the characters who wear them? Do chorus members sing with precision?)

• What should be the basis of the critic's opinion? If his opinion is to be considered valid, how objective should he be? How much formal training and/or experience should he have? How much subjectivity should he be permitted? (After the discussion, each student should write and record in his/her log a statement expressing a personal opinion about the primary purpose of the contemporary theatre critic.)

Read two or three current reviews by different critics, preferably concerning the same play (or film or TV show); and encourage the students to compare the critics' conclusions and their own.

Assessment. The student will formulate a personal conclusion about the primary function of criticism.

Instructional Objective. The student should be able to demonstrate an understanding of the relationships among artist, theatre, audience, and society. (I, II)

Performance Objective. The student will evidence knowledge of the role of the contemporary theatre critic.

Background. Many different kinds of nonfiction writers deal with the theatre world — especially reviewers, gossip columnists, biographers, historians, critics, essayists, and educators. Of them all, it is the theatre critic who serves as spokesperson for audience and society.

Activity. Discuss with students some of the major theatre critics writing today. Introduce selected parts of critical works from such publications as *The Washington Post, New York Times, New York, New Yorker, Washingtonian, Saturday Review* and/or a news magazine (such as *Newsweek* or *Time*), either by reading the reviews aloud or providing copies to the class. Students should write in their logs all the evaluative terms they encounter in the articles as a basis for the following discussion. In class discussion, students should attempt to agree on the answers to these questions:
• What special qualifications ought theatre critics to possess?
• To what extent are the evaluations affirmative/negative?
• To what extent are the evaluations objective/subjective?
• To what degree do you place trust in the critic's judgments?
• What purposes are served by the writing and publication of these criticisms?
It is important that students record questions and answers in their logs.

Assessment. The student will keep a notebook of current theatre reviews and write a brief critique of each review, commenting on the effectiveness of the critic as a spokesperson for the audience and society.

Note: At the end of Unit VIII, there is an activity that will enhance the objectives of this unit (pp. 85-87).

Instructional Objective. The student should be able to identify styles of production and describe the characteristics of each. (II)

Performance Objective. The student will identify *basic* styles of production and describe the *general* characteristics of each.

Background. Style refers to the spirit of expression of a production, realized in the way the play is mounted. Some basic styles, and an example of each, are:

• Classicism *Oedipus Rex*

• Realism	*Enemy of the People*
• Expressionism	*Adding Machine*
• Surrealism	*The Dream Play*
• Absurdism	*Waiting for Godot*
• Epic Theatre	*Mother Courage*

Illustrative material is necessary to the successful achievement of this objective (photographs, clippings, videotapes, films).

Activity. Present the class with the names of basic theatrical styles and examples of each. Students should research these styles as they are realized in script, performance, and production. After research, students should share their findings in discussion with the rest of the class. Illustrations (recordings, demonstrations, script-in-hand readings, magazine clippings, etc.) should be encouraged.

Assessment. The student will demonstrate knowledge of theatrical styles on a written quiz.

Instructional Objective. The student should be able to demonstrate a knowledge of theatre terminology. (I, II)

Performance Objective. The student will explain the terminology of concepts and processes that are associated with criticism.

Background. Students should master these terms during the unit on criticism:

- *Aristotelian* — plot, character (agent), thought, diction, music, spectacle
- *Basic parts of a play* — beginning, completion, climax, crisis, exposition, falling action, turning point, resolution
- *Forms of plays* — tragedy, comedy, drama, melodrama, mixed forms
- *General* — actor, artist, antagonist, belief, critic, critique, criteria, director, dramatic criticism, designer, empathy, Goethe's principles, genre, playwright, reviewer, protagonist, staging, standards, universality
- *Styles* — absurdism, epic theatre, expressionism, realism, classicism, surrealism

Activity. Explain theatre terminology as it is encountered. (Teacher may want to reinforce the students' familiarity with the terms through classroom word games.)

Assessment. The student will add the terms to his/her log and define them. The student will use the terminology properly in discussion, and in written critiques.

UNIT VI — Technical Theatre: An Introduction

Suggested length of unit: three weeks

Objectives and activities in this unit are listed in the order recommended for study.

The student should be able to respond aesthetically to theatre. The student will:
- demonstrate an increased awareness of the technical complexities of a production

The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. The student will:
- list and appraise the various contributions of the artists and craftsmen necessary to technical production

The student should be able to consider the various possibilities and qualifications for career opportunities within the theatre arts. The student will:
- consider the various possibilities and qualifications for career opportunities in technical theatre

The student should be able to demonstrate appropriate stage techniques. The student will:
- demonstrate an awareness of safety rules and practices in stage work

The student should be able to demonstrate a knowledge of theatre terminology. The student will:
- understand the differences among types of stages — proscenium, arena, and thrust — citing strengths and weaknesses of each
- identify the various parts of a proscenium stage and its equipment

SEVERAL INSTRUCTIONAL OBJECTIVES WILL BE DEALT WITH SIMULTANEOUSLY...

The student will be able to solve problems creatively.

The student will be able to perform... independently..., demonstrating self-confidence, responsibility, and initiative.

The student will be able to demonstrate the ability to function productively as a member of a group.

The student will be able to perform basic tasks of technical theatre.

The student will be able to demonstrate a knowledge of theatre terminology.

THROUGH THE FOLLOWING PERFORMANCE OBJECTIVES.

The student will:
- explain the dramatic purpose of scenery
- identify and work creatively with the various elements of scenery
- perform basic skills of stage scenery construction
- perform basic skills of scenery painting
- perform basic skills of stage lighting
- master the fundamentals of costuming
- master the basics of applying theatrical makeup
- perform basic skills in the technical area of properties
- prepare a series of sound effects and execute them on cue
- demonstrate an understanding of the function of the business manager and staff

Instructional Objective. The student should be able to respond aesthetically to theatre. (I, II)

Performance Objective. The student will demonstrate an increased awareness of the technical complexities of a production.

Background. All elements of the production support each other for the purpose of expressing the meaning of the play. Any theatrical performance must produce a single, unified, desired total effect on an audience. One of the measures of any artist is the extent to which he overcomes the limitation of the medium in which he works to achieve his intended effect.

Activity. Provide an opportunity for students to view a stage performance. A backstage tour afterward might also be planned.

Assessment. The student will answer the following questions: How did you respond to the theatrical performance? Did you feel that the production had a unified effect? Were the various aspects of the production consistent with the meaning of the play? Did the various artists deal well with the limitations at hand? (This activity can be an oral or written critique.)

Instructional Objective. The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. (I, II)

Performance Objective. The student will list and appraise the various contributions of the artists and craftsmen necessary to technical production.

Background. A theatrical production is a culmination of the talent and technique of both onstage and backstage staff.

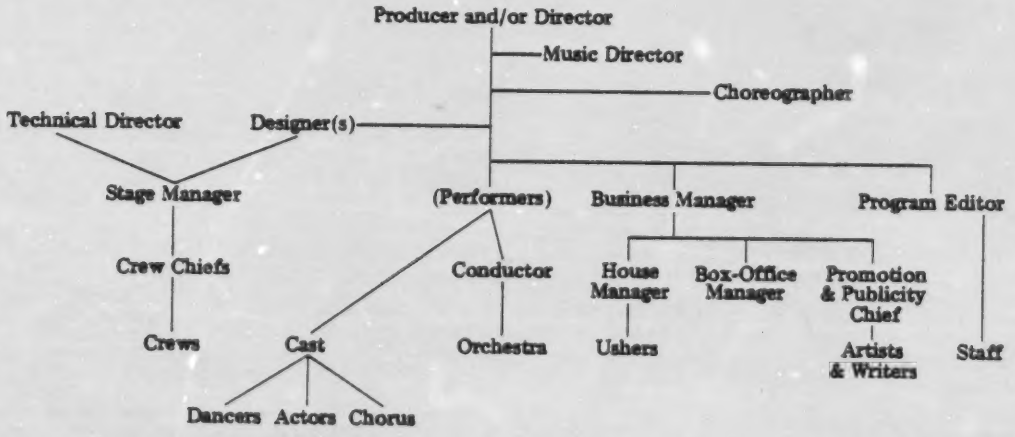
Activity. Discuss how a stage production, movie or TV show would appear with some production element changed or eliminated (no script, different costume designs, different lighting design, no stage manager, etc.). Mention positively the value of the elements not reviewed.

Assessment. The student will bring to class reviews of movies, TV shows, or stage productions and will identify the contributions mentioned and how each artist or craftsman contributed.

Activity. With students, prepare a chart (such as the one in Figure 4) showing both the organization and the delegation of authority of the drama production staff of your school. When the chart is completed, place it on the bulletin board for reference. Collect programs from professional, community, and university productions. Compare the organization of their technical staffs with yours.

Assessment. The student will complete a matching quiz, listing positions on one side and duties on the other side.

Figure 4 Basic Responsibilities in High School Productions



An individual frequently holds more than one position (producer/director; music director/conductor; director/designer; technical director/stage manager, etc.).

Instructional Objective. The student should be able to consider the various possibilities and qualifications for career opportunities within the theatre arts. (I, II)

Performance Objective. The student will consider the various possibilities and qualifications for career opportunities in technical theatre.

Activity. With class, list the artists and craftsmen of the technical side of theatre (stage, screen, television, and industry). Divide the class into groups by interest and ask them to research and report on the careers and duties of each technical profession. (The school career counselor is a good resource.)

Draw on community resources for people in various careers to come and speak to the class. If a technical person is available in your school, use this person as another resource. Discuss local and national opportunities, including mention of the various professional unions: IATSE, AFTRA, etc. A guest speaker in design is another possibility.

Assessment. After interviewing artists and craftspeople, the student will submit, or record in log, the written interview and conclusions. The student will report to the class.

Activity. Discuss the qualifications for a professional career in theatrical arts — talent, responsibility, health, self-discipline. In conjunction with the school career counselor, review specific criteria for professional employment in technical theatre.

Assessment. The student will write an essay on "What is necessary to become a set designer, lighting designer, stage manager, etc.?"

Instructional Objective. The student should be able to demonstrate appropriate stage techniques. (II)

Performance Objective. The student will demonstrate an awareness of safety rules and practices in stage work.

Background. The Supervisor of Safety, Montgomery County Public Schools (279-3478), can provide the teacher with copies of these regulations:

Montgomery County Fire Code 86-40:
"Safeguards during and after Performances"
"Space on the Stage"
Montgomery County Public Schools Regulations:
245-2: Fire Prevention and Safety
230-9: Requests for Maintenance Work

Activity. Acquaint students with safety rules and practices which apply to stage work in general and to Montgomery County stage usage in particular. Each school possesses its own copy of the MCPS *Drama/Theatre Safety Handbook*, with which students should become familiar.

Begin by giving out copies of all pertinent safety regulations; read them aloud in class, then discuss.

In a tour of the stage facilities, the teacher and/or the technical services assistant should:
- identify the location and explain the operation of fire fighting equipment and fire alarms
- point out the location of first aid equipment and emergency phone numbers (principal's office, school nurse, fire department, police, ambulance) and nearby telephones
- indicate all physical areas of potential danger (hydraulic orchestra pit, over-the-stage catwalks, ladders, counterweight system, floor outlets, light bridges), demonstrating the safest way of using each
- explain procedures for casts and crews to follow in the event of an accident, a fire, or the sounding of a fire alarm

During the tour of the stage area, lead a discussion based on various procedures to be followed in the event of accident or fire.

Assessment. The student will place on a diagram of the backstage area the location of all the backstage security instruments.

Instructional Objective. The student should be able to demonstrate a knowledge of theatre terminology. (I, II)

Performance Objective. The student will understand the differences among types of stages — proscenium, arena, and thrust — citing strengths and weaknesses of each.

Background. The physical theatre today has undergone rapid change, from the improved conventional proscenium to the intimate thrust or arena stages. Technical artists must adapt to all types of theaters.

Activity. Lecture/demonstrate the physical stages of modern theaters: proscenium, thrust, arena. Using slides to illustrate, discuss the strengths and weaknesses of each. If possible, visit the Folger (thrust), Arena, or the Eisenhower or National (proscenium). Compare the advantages/disadvantages of each.

Assessment. The student will identify stage types as well as the strengths and weaknesses of each, in a final unit test.

Instructional Objective. The student should be able to demonstrate a knowledge of theatre terminology. (I, II)

Performance Objective. The student will identify the various parts of a proscenium stage and its equipment.

Background. The most important task for the beginning technician is to understand the physical makeup of the stage area and the space in which he/she is to work.

Terminology

apron (forestage)
asbestos curtain (A-B)
counterweight system
cyclorama ("cyc")
fly gallery (loft)
gridiron ("grid")
main curtain
orchestra pit
proscenium arch
sightline
stage areas
teasers/tormentors/ travelers
wings

Activity. Through a lecture/demonstration, explain the structural parts of a proscenium stage. (You can demonstrate this on your own stage and have students identify the various parts of the stage.)

Assessment. In a final unit test, the student will identify the parts of the physical stage and specific equipment needed for production.

Performance Objective. The student will explain the dramatic purpose of scenery.

Background. Good scenery is unobtrusive; scenery, like the other creative aspects of the production, must capture the playwright's intent.

Activity. Using slides or photos of sets, demonstrate and discuss the many ways that scenery creates a desired environment:
- time and place
- character (reflects the personalities of the characters of the play, as in *The Glass Menagerie)*
- style (realistic, romantic, fantastic, as in *Hotel Paradiso, The Adding Machine)*
- composition (the picture presented on the stage)

Assessments
- The student will explain the purpose of scenery on a unit test.
- The student will draft sketches of several kinds of sets and identify them correctly.

Performance Objective. The student will identify and work creatively with the various elements of scenery.

Background. Through the centuries of stage design, a number of types of scenery have developed. These basic types form the material with which the designer works.

Activity. Using lecture/demonstration, explain the various elements of stage scenery:

- Two-dimensional Scenery
  - Hanging Units
    - ceilings
    - draperies
    - borders
    - cyclorama
    - fabrics
  - Standing Units
    - plain flat
    - door flat
    - window flat
    - ground row
    - fence or wall
  - Three-Dimensional Scenery
    - platforms
    - steps
    - columns
    - trees
    - rocks

Assessments

- The student will identify elements of scenery on a unit test.
- The student will draw a floor plan of an interior setting, labeling the various units of scenery which complete the set.
- The student will draw an exterior setting which would require three-dimensional as well as two-dimensional scenery parts.

Performance Objective. The student will perform basic skills of stage scenery construction.

Activity. A lecture/demonstration is recommended for this area, followed by a practical application of material. An outline of possible content is presented below. (This is suggested only; feel free to alter and adapt.)

- *Components of a Set*
  Flats: cutting and assembling frame, bracing, covering, sizing, windows and doors
  Platforms: measurement, materials, strength, structure, legging, facing
  Wagons: assembly of basic platform, casters
  Fabrics: effect, selection, draping, color
  Plastics: foams, celastics, fiberglass
  Structural: metal, dexion
  Curtains: drapes, cyclorama, scenic drops
- *Shifting the scenery*
  Flying: the fly gallery (counterweight and hemp), battens, trim
  Tracked
  Revolve
  Wagons
  Hand-shifted

Note: An excellent resource in this area is the Olesen filmstrip series on stage scenery construction. (See Bibliography.) These filmstrips may be shown to provide visual clarification for material presented in lecture/demonstration. Have groups of students build flats which conform to a standard size; this is easily done in conjunction with class (or co-curricular) production needs for scenery.

Assessment. The student will complete a quiz on content and terminology. Evaluation of quality of flats is an additional assessment measure.

Note: Consult the MCPS warehouse catalog for availability, at reasonable rates, of such items as white glue, hand tools, etc.

Students should be familiar with the following terms: (Variations on some terms are widely used.)

arbor
asbestos curtain ("A-B)
batten
bottom rail
caster
cinch plate
corner block
counterweight system
cyclorama ("cyc")
dutching (dutchman)
flat
fly gallery
fly lines
fly rail
gridiron ("grid")
grip
ground row
hanging iron
hinge
jog
keystone
muslin
piano wire
pit
platform
plywood
rake
return
revolve
sandbag
scrim
sheave
still iron
sizing
square
stage brace
stage weights
stile
strike
tack hammer
teaser
toggle bar
top rail
tormentor
trap
traveler
trim chain
wagon
white pine
1 by 3
1 by 4
2 by 4

Performance Objective. The student will perform basic skills of scenery painting.

Activity. A lecture/demonstration is recommended, followed by practical application of material. Teacher should utilize numerous samples of painting techniques, along with charts and pictures. A *suggested* outline is provided:

I. Color Theory (Distribute ditto of color wheel, to illustrate in color the words on the ditto.)
   A. Analogous colors
   B. Complementary colors
   C. Hue
   D. Value
   E. Intensity

F. Primary pigment hues (additive, as opposed to subtractive lighting)

II. Principles of Application on Scenery
- A. Color has greater intensity over a large area.
- B. A larger color should be relatively neutral in color.
- C. Analogous colors can be used in any proportion.
- D. Complementary colors should be used in unequal proportion.
- E. Color accents should be complementary to the main color.
- F. A small amount of a bright color will neutralize a large area of a dull color.
- G. Mood and place are most important in choosing hue, value, and intensity.

III. Emotional Values of Colors
- A. Warm
- B. Cool
- C. Specific hues (gray — humility, resignation, age; blue — vastness, serenity)

IV. Painting techniques
- A. Backing paint
- B. Ground coat of basic color; laying-in
- C. Texturing
  1. scumbling — two brushes, two colors, together
  2. spattering — dots of paint
  3. spraying — spray gun
  4. sponging — with coarse, natural sponge
  5. dry brushing (or dragging) — grainy effect
  6. puddling — dropping paint and allowing to run
  7. applique — for three-dimensional reality
  8. glazing — for enameled effect
  9. stenciling — wallpaper effect
  10. reproducing — squaring off, gridding in large picture from small

Utilize a particular play for discussion of paint possibilities.

Assessment. The student will bring in color samples appropriate to specific plays and/or texture a flat for use in production. The student will pass a quiz on materials and terminology.

Note: An excellent resource is the Olesen filmstrip series on scenery painting, which can be used in conjunction with lecture/demonstration.

Performance Objective. The student will perform basic skills of stage lighting.

Activity. Follow a lecture/demonstration with practical application of material. A *suggested* outline is provided:

I. Background
- A. Greek: sunlight
- B. Torches, candles, chemicals for colors
- C. Natural gas
- D. Electricity

II. Basic functions
- A. Visibility
- B. Emphasis
- C. Mood
- D. Light source indication

III. Variables
- A. Color
  1. Gelatins
  2. Glass roundels
  3. Color frames
- B. Type of instrument and quantity
- C. Distribution
  1. Circuiting
  2. The lighting plot
- D. Intensity
- E. Shape of beam: shutters, gobos, special effects

IV. Electricity
- A. Load, AC, DC
- B. Voltage, wattage, amperage, resistance
- C. Fuses, circuit breakers, cable size

V. Types of instruments
- A. Floodlights (floods)
  1. General usages
  2. Borderlights (borders, X-rays), footlights, scoops
- B. Spotlights (spots)
  1. General usages
  2. Lenses
  3. Reflectors
  4. Names: generic and commercial (fresnels, lekos, etc.)
  5. Follow spots

VI. Patching, Control and Dimmers

Assessment. The student will make a light plot for a play and/or pass a quiz on material and

terminology. The student will work in a group to hang, circuit, and gel instruments needed for production.

Note: An excellent resource is the Olesen filmstrip series on stage lighting, to be used in conjunction with lecture/demonstration.

Performance Objective. The student will master the fundamentals of costuming.

Background. Costumes aid in external characterization. They help to unify a production and help to establish setting and mood.

Activities

• Lecture/demonstrate costuming, perhaps with a series of pictures or slides illustrating the general importance of costuming. Students should recognize the unities of period, color, and fabric. Use costumes from school storage or from a local theatre company. Discussion should bring out:

- differences in periods (lengths of costumes, widths, colors, and accessories)
- how the costumes reveal or enhance characteristics and personality (age, wealth, social position, occupation)
- the effect of costume on movement (foundations, corsets, bustles, stiff collars, shoes with heels, headdresses, etc.)

• Discuss costume plot and measurement chart below.

Assessment. Student will select a character from a play, complete the chart and draw a rendering of the costumes. The student will select a period and make an article of clothing appropriate for that period (hat, shirt, shawl).

Name _____

Date _____

Costume Chart

Play _____

Character _____

Period _____

Personality _____

_____

_____

Age _____

Economic position _____

Social position _____

Occupation _____

Details of the play _____

Season _____

Time of day _____

Surroundings _____

Mood _____

Other _____

_____

Briefly describe the costume, explaining why you chose the style, colors, and fabric you did.

_____

_____

_____

_____

_____

_____

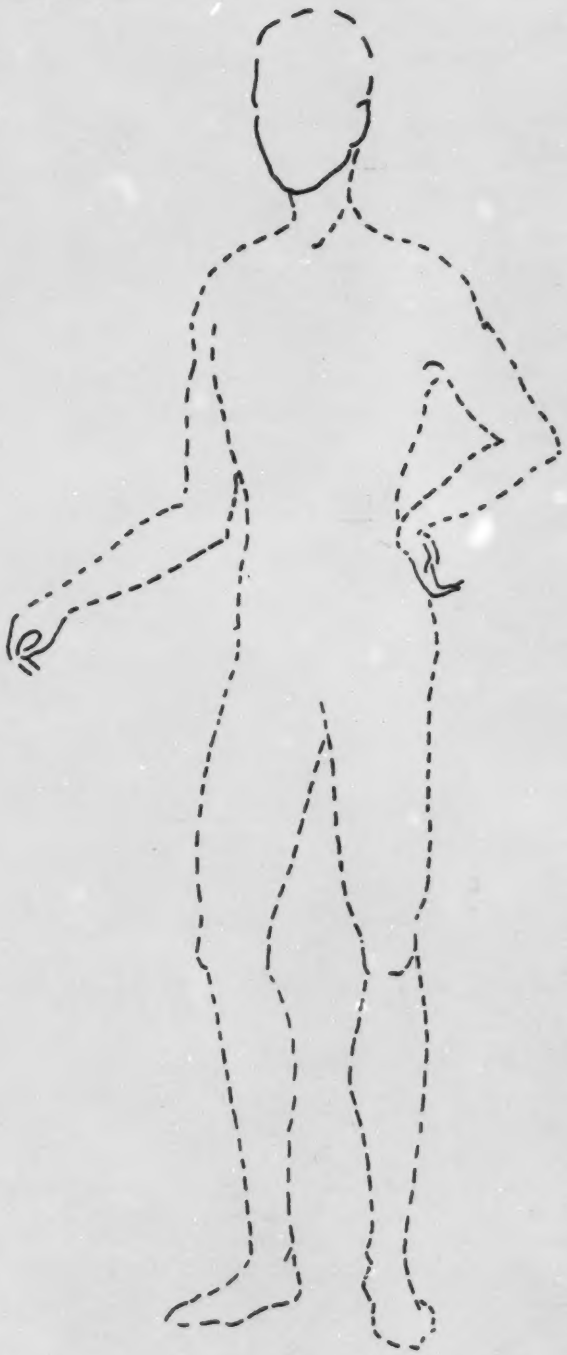
Cite sources:

_____

_____

_____

Make a sketch of your costume to include accessories, trim, color, shoes, and headdress (if appropriate).



Performance Objective. The student will master the basics of applying theatrical makeup.

Activity. Demonstrate various materials and techniques of applying makeup. Provide a sampling of various kinds of makeup (pancake, greasepaint) so students may experiment. Discuss care for the tools and materials, and reinforce students' responsibility. Discuss: Why makeup?

- to see the face and facial expressions
- to improve on or exaggerate facial imperfections
- to aid in characterization (personality, age, race, health, occupation, attitude)
- to help establish the locale of the scene
- to carry out style of production

Assessment. The student will show knowledge on a written quiz and in practical application.

Activity. Demonstrate corrective or "straight" makeup application. Have students apply corrective makeup to their own faces. Give a brief explanation of technique prior to application. Correct as necessary. Utilize sample makeup chart below.

Assessment. The student will apply makeup correctly.

Activity. Have students compile a "makeup morgue," collecting pictures of various faces: youth; age; different races, nationalities, and cultures; various occupations; ranges of social position.

Assessment. The student will collect pictures of faces, to hand in or add to log.

Activity. Demonstrate age makeup. Discuss where the common wrinkles are on the face. Have students explore their faces to find lines (by frowning, smiling, questioning) or hollows of the face (for highlight and shadow). Students apply the age makeup under teacher direction.

Makeup Terminology

applicator
base
brush
crepe hair
facial structure
greasepaint
highlight
latex
liners
lipstick
mascara
makeup morgue
nose putty
pancake
panstick
pencils
powder
putty
rouge
shadow
spirit gum

MAKEUP CHART

Name _____ Date _____

Production _____

Character _____

Type of makeup _____

Essential facts:

Race _____

Nationality _____

Age _____

Temperament _____

Build _____

Beauty or ugliness _____

Coloring:

Skin _____

Hair _____

Environment (occupation) _____

Health _____

Social position _____

Hereditary features _____

Notes: _____

_____

_____

Color Scheme:

Base _____

Highlight _____

Shadow _____

Eye shadow _____

Eye liner _____

Brow pencil _____

Mascara _____

Lip rouge _____

Powder _____

Hair treatment _____

_____

_____

Special instructions: _____

_____

_____

_____

Performance Objective. The student will perform basic skills in the technical area of properties.

Background. Stage properties are traditionally defined as (1) all objects carried or handled by the actor; (2) separate portions of the set in which the actor may sit, such as rocks, stumps, or logs; (3) decorative features not permanently built or painted on scenery (pictures, draperies); and (4) the ground cloth and rugs. Students should be aware of the relationship between people's actions and environment and the type of society in which they live.

Activities

- Assign students, in small groups, to select historical periods. Have each group design and construct the same property (e.g., stool, walking stick) according to the style of the selected period.
- Have students select a period and create a hand prop for that period, perhaps utilizing the prop in an improvisation to be given before the class).

Assessment. The student will construct properties representative of a particular period.

Performance Objective. The student will prepare a series of sound effects and execute them on cue.

Background. The two major areas in which sound technicians work are general amplification and special sound effects. Sound amplification is primarily a matter of microphones and loudspeakers; sound effects involve the creation of sounds, often through the renting or construction of special instruments (such as rumble carts, tape decks, and wind machines) and the presenting of these sounds on cue.

Activity. Duplicate several pages of a single or two-character comedy script and pass them out to the class. Certain students (preferably those who already have had sound effect experience in previous productions) should be designated to read/enact the script and to play the role of cue-calling stage manager.

Instruct students on correct prompt book markings for "warn" and "go," and for indicating the duration of sound effects.

Assign two or more specific sound effects to each student, having the students mark the effects in their scripts. All effects should be numbered and no student should have two consecutive sound effects. Such sound effects will have to be arbitrary, most having nothing to do with the script as conceived by the playwright. The end result will be humorous if the variety of sounds is great enough. Such effects might include marching feet, ringing telephones, grunting pigs, off-stage screams, howling cats, hail on the roof, stormy surf, crashing thunder, romantic violins, snarling dogs, thunderous avalanche, creaking door, birds chirping, bongo drums.

Each student should be given some class time to tape the assigned effects, using recordings or other resources of the student's devising. Student stage managers see that each effect occurs on the tape in the order in which it occurs in the prompt book.

Assessment. Students will present a "radio" production of the script, each student taking the responsibility for introducing his/her own sound effects at the precise moments they are called for by the stage manager, each running for the proper time.

Performance Objective. The student will demonstrate an understanding of the function of the business manager and staff.

Activity. List with students the various areas of activity for which the business manager is responsible, and identify the position titles of those who work with him/her. Discuss these positions in terms of the functions and responsibilities of each.

Divide the class into groups, each to explore one of the aspects of the business staff such as preparation of a budget, promotion of ticket sales, preparation of a program, publicizing of the play. A collection of play ads, theatre programs, and financial statements from past productions might be made available to the students.

After a general brainstorming for ideas, sug-

gest that each group work on a particular play, perhaps one that everyone has already read or one that is currently in production. Depending on class size, different groups could work on different plays. Panels representing each of the groups should share with the rest of the class the ideas they developed for each play.

Assessment. The student will assume that he/she is business manager for a high school production and will submit a production budget; a statement concerning sources of income for meeting that budget; and an outline for a production and promotion campaign, and/or a dummy program.

UNIT VII — Theatre History: An Overview

Suggested length of unit: three weeks

The following performance objectives support instructional objectives bearing on history of the theatre. The student will:

- trace origins of Greek drama and apply to actual plays a knowledge of Greek playwriting and staging
- compare Greek drama and Roman drama
- trace the emergence of medieval liturgical drama, from its origins within the church to allegorical drama
- demonstrate an understanding of plays, playwrights, and production elements of the Elizabethan theatre
- demonstrate an understanding of the techniques and influence of the commedia dell' arte
- demonstrate an understanding of the techniques and conventions of French Classic plays
- explain Restoration Theatre as a reflection of the mores and manners of its time
- demonstrate a basic understanding of production and writing style of Oriental Theatre
- demonstrate a grasp of the shift in theatre from romanticism to realism
- demonstrate an understanding of how 20th century theatre has broken through traditional conventions to emerge in a variety of forms

(History departments should be contacted ahead of time for resources, pictures, maps, films, etc. The involvement of a World History teacher in planning and/or teaching may prove helpful.)

Performance Objective. The student will trace the origins of Greek drama and apply to actual plays a knowledge of Greek playwriting and staging.

Activity. With the class, brainstorm (see Appendix) background information about the Golden Age of Greece. List salient points on the chalkboard.

With the class, develop an outline or time-line for the emergence of drama from Greek ritual. Avoid a purely historical approach. A suggested outline is provided below. The outline will continue throughout the Theatre History unit.

Distribute copies of a Greek drama. A comedy is suggested, as most students will read Greek tragedy in English classes. More flexible staging possibilities may also emerge from the study of a comedy.

I. Greek Drama
  A. Background of Golden Age
    1. Philosophical
    2. Artistic
    3. Religious
  B. Origins of Drama
    1. Worship of Dionysus
    2. Role of chorus
    3. Emergence of actor and dialogue
    4. Play festivals
  C. Dramatists
    1. Aeschylus (525-455 B.C.)
    2. Sophocles (497-405 B.C.)
    3. Euripides (480-406 B.C.)
    4. Aristophanes (457-385 B.C.)
  D. Conventions
    1. Unities of time, place, action
    2. Structure of plays
    3. Actors and acting style
    4. The Greek theatre
  E. Terminology
    Aeschylus, antagonist, Aristophanes, buskin, catharsis, chiton, choregus, cothurnus, deus ex machina, Dionysus, dithyramb, eccyclema, episodes, Euripides, exodos, hamartia (tragic flaw), kommos (comedy), mask, mimesis, onkos, orchestra, parados, prologue, proskenion, protagonist, satyr play, skene, Sophocles, stasima, theatron, Thespis, thymele, tragedy (tragos-ode), trilogy, tragic hero, unities

Assessment. The student will apply background material from class to the play which he/she has read, accurately citing proper terminology in discussion and/or on a quiz or unit test.

Performance Objective. The student will compare Greek drama and Roman drama.

Activity. Through lecture and discussion, present to class the basic elements of Roman

theatre (outlined below). Use available transparencies, pictures, filmstrips, etc. Students may also read a play from the period, write a play report, or present a brief report to the class.

II. Roman Theatre
- A. Heritage borrowed from Greeks
- B. Bacchus and Festivals (ludi)
- C. Physical theatre
- D. Playwrights
  1. Domestic slapstick comedies of Plautus and Terence
  2. Gory tragedies of Seneca
- E. Acting style — declamatory
- F. Downfall of Rome and consequently of the Roman theatre
- G. Influence on later theatre, especially Elizabethan
- H. Terminology

  arena, Bacchus, circus, claque, declamatory, frans scaenae, ludi, mimes, Plautus, podium, Seneca, siparium, slapstick, stock characters, Terence, velum-velorium

Assessment. The student will demonstrate understanding of material through discussion, test, and/or oral reports.

Performance Objective. The student will trace the emergence of medieval liturgical drama, from its origins within the church to allegorical drama.

Activity. Because of the unfamiliarity of most students with this often overlooked period, a lecture is recommended. An inductive discussion concerning the role of the church in the lives of medieval people might preface the lecture. You may want to read aloud selections from liturgical drama such as the York cycle and from an allegorical drama such as *Everyman* and discuss with students the comparative importance of religion and morality in each. Is there character development? Is staging required? A logical sequence of study would be:

III. Medieval Theatre
- A. Emergence of the tropes
  1. "Quem quaeritis"
  2. Acting out
- B. Liturgical drama: increased secularization and eventual ejection from the church; e.g., festivals of celebration; Feast of Fools
- C. Emergence and development of the Mystery Play; e.g., the cycle plays
- D. Guilds: importance and participation in staging; elaborate effects
- E. The Pageant wagons; Mansions; Baldichinos
- F. Morality Plays: Allegorical drama; *Everyman*
- G. Court masques

Assessment. The student will demonstrate understanding of material through discussion, test, and/or oral report.

The following terminology is applicable to Medieval Theatre:

allegorical drama
cycles
guild
hellmouth
interlude
liturgical drama
mansion
miracle play
morality play
mystery play
Oberammergau Passion Play
pageant wagon
secular
tropes

Performance Objective. The student will demonstrate an understanding of plays, playwrights, and production elements of the Elizabethan theatre.

Activity. Since some students will have been exposed to some background information in Elizabethan drama (Shakespeare) in English classes, it is advisable to determine, through discussion, how extensive their knowledge is. A springboard for discussion might be a model of an Elizabethan theatre or a film. Fill in gaps in students' knowledge through lecture/discussion, applying material to a play the class reads (together or on their own). Compare the plays and productions of Elizabethan theatre with early comedies as well as with Greek and Roman theatre. If possible, visit the Folger Library for a tour and/or performance. This "local" resource enjoys an international reputation. Enlist the cooperation of the history department for resource materials and bulletin boards.

IV. Elizabethan Theatre
- A. Early interludes and historical chronicles
- B. Major playwrights
  1. Christopher Marlowe
  2. Ben Jonson
  3. William Shakespeare
- C. The Elizabethan theaters
  1. Specific theaters
  2. A typical production
- D. Acting companies and touring players
- E. Terminology

  balcony, bear-baiting, blank verse, the Burbages, gallery, Globe, groundlings, heavens, historical chronicle, hut, innyard, interlude, Jonson, Kings' Men, lyricism, Marlowe, metaphysical, pit, realism, Renaissance, romanticism, Shakespeare, The Theater, tiring house, traps

Assessment. The student will demonstrate understanding of material through discussion, test, and/or oral report.

Performance Objective. The student will demonstrate an understanding of the techniques and influence of the commedia dell' arte.

Activity. Lecture on or have students research the commedia form, stock characters, and costumes.

Small groups of students may write original scenarios and perform them for the class.

Have students draw on their knowledge of TV or films to list several characters we have come to recognize as stereotypes (e.g., the scatterbrained housewife, kindly doctor), several settings, and several situations. Have each group of students compose a comic skit mixing characters, settings, and situations.

V. Italian Renaissance Theatre
- A. Background: Professional comedy of Italy
  1. Began before 1550, climaxed early in 17th century
  2. Began with Attelan (Roman) farce: indecent pantomime
- B. Form and Style
  1. Improvisational
  2. Scenario
  3. Lazzi
  4. Informal staging
  5. Boisterous, grotesque humor; slapstick
- C. Stock characters
  1. Zanni (Harlequin, etc.; cf. Marx Brothers)
  2. Il Dottore — scholar
  3. Pantalone — merchant
  4. Il Capitano — bragging soldier
  5. Lovers — Amorosa, Amoroso
- D. Terminology

  Amorosa, Amoroso, commedia dell' arte, Harlequin, Il Capitano, Il Dottore, improvisation, lazzi, Pantalone, scenario, slapstick, stock characters, zanni

Assessment. The student will perform a skit which correctly applies the principles and uses the characters of commedia dell' arte.

Performance Objective. The student will demonstrate an understanding of the techniques and conventions of French Classic plays.

Activity. Present to students a brief background on Corneille, Racine, and Molière. Include information on writing styles — French scenes, rhymed verse, characters, situations. Have dittoed scripts available for students to experiment with, reading some scenes aloud; discuss with them the types of characters who might be speaking the lines, how each character would act physically, and how the lines should be spoken to reveal character (*and* that character's superficiality or hypocrisy). Connect material to earlier units on voice and body movement.

If time permits, assign short scenes or monologues to be presented to the class. However, avoid any emphasis on stylized or period acting.

A limited amount of information on production elements may be included, although primary emphasis should be upon the script and acting.

VI. French Classic Theatre
- A. Major playwrights
  1. Pierre Corneille (1606-1684) — brilliant verse, profound characters, happy ending

2. Jean Racine (1639-1699) — simple action, passions of love, honor, virtue
3. Jean Poquelin (Molière) (1622-1673) — attacked and satirized all conventions: reminiscent of commedia dell' arte

B. Production elements

Assessment. The student will demonstrate an understanding of the intentions of French Classic playwrights through an oral reading of a representative scene. The student will properly identify names and concepts from this period in discussion and/or on a quiz or unit test.

Performance Objective. The student will explain Restoration Theatre as a reflection of the mores and manners of its time.

Activity. Using media resources to supplement lecture/discussion material, present background on the Restoration period. Provide students with as much visual and recorded material as possible to capture the wit and mannerisms of the period.

Provide dittoed copies of short scenes and plot outlines for students to read together. Discuss how the lines and characters are typical of the speech and actions of the people of the Restoration period. These scenes should be material for discussion and *not* actual performance, however. Another resource is the series of Caedmon recordings of performances of Restoration comedies.

VII. Restoration Theatre
- A. Dramatic form
  1. Comedy of manners
  2. Witty, risqué dialogue
  3. "Type" characters (the Fop, indecorous elderly ladies)
  4. Grotesque situations
  5. Sentimental style
- B. Playwrights
  1. Sir George Etherege
  2. John Dryden
  3. William Congreve
  4. Richard Brinsley Sheridan
  5. Oliver Goldsmith
  6. Colley Cibber
- C. Physical elements of the theater
  1. Indoor theater
  2. Apron, proscenium, raked stage
  3. Scenery and illumination

Assessment. The student will demonstrate application of class material to scripts through discussion and oral reading and/or on a quiz or unit test.

Performance Objective. The student will demonstrate a basic understanding of production and writing style of Oriental Theatre

Activity. Using films and pictures from the library or history department, present background material on Oriental Theatre. Have students list and discuss differences between Western theatre and Oriental theatre.

VIII. Oriental Theatre
- A. Hindu theatre
  1. Religious beginnings
  2. Theatre performances
- B. Chinese theatre
  1. Religious beginnings
  2. Themes
  3. Plays
  4. Physical theater
- C. Japanese theatre
  1. Bunraku
  2. Noh
     a) Plots
     b) Staging
     c) Costumes and makeup
  3. Kyogen
  4. Kabuki
     a) Plots
     b) Staging
     c) Costumes and makeup
- D. Terminology

  agitprop plays, atoza, Bunraku, butai, Chickamatsu, ching, ch'ou, hanamichi, hashigakari, Kabuki, Kalidasa, Kyogen, Ming Huang, Noh, Priestess O'Kuni, sheng roles, shite, symbolic makeup, tan roles.

Assessment. The student will demonstrate mastery of material through discussion and final unit test.

Performance Objective. The student will demonstrate a grasp of the shift in theatre from romanticism to realism.

Activity. Read with the students certain scenes from several plays which illustrate a variety of 19th century styles; e.g., *Cyrano de Bergerac, The Drunkard, The Importance of Being Earnest, A Doll's House, Major Barbara, Miss Julie.* Using the material read, discuss the elements of romanticism and realism present in theme and structure. Also discuss staging requirements and the trend toward realistic settings.

IX. Nineteenth Century Theatre
- A. Major styles
  1. Romanticism
  2. Post-Romanticism
  3. Realism
  4. Naturalism
  5. Fantasy
- B. Major forms
  1. Drama
  2. Melodrama
  3. Comedy
  4. Farce
  5. Operetta
  6. Opera
- C. Staging
  1. Director
  2. Box set
- D. Major playwrights
  1. Rostand
  2. Isben
  3. Strindberg
  4. Wilde
  5. Shaw

Assessment. The student will correctly identify the forms, styles, staging, and playwrights of the period on a quiz or unit test.

Performance Objective. The student will demonstrate an understanding of how 20th century theatre has broken through traditional conventions to emerge in a variety of forms.

Activity. Allow voluntary sign-up or assign to students selected names of playwrights, styles of drama, and types of stages today. Students might research individually or in groups some topics that cut across categories, for example, expressionism, Theatre of the Absurd, the American musical, Bertolt Brecht, Eugene O'Neill, Tennessee Williams, open staging, off-off Broadway theatre. Allow class time for guided library research.

Have students share their information with the rest of the class. Encourage well-illustrated presentations (students might include the dramatic reading of short, pertinent passages; projection of color slides or overlays; chalkboard demonstrations; circulation of articles, etc.).

Tie together, with lecture and discussion, the main ideas that seek answers to such questions as:
- Can previous theatrical ideas be traced into the 20th century? What happened to these ideas? Why might these ideas have changed as they did?
- Is there a primary function for theatre today?
- To what extent does contemporary theatre reflect contemporary times? To what extent have audiences changed?
- In what directions might theatre advance in the future?

X. Twentieth Century Theatre
- A. Dramatic forms (tragedy, comedy, melodrama, opera/musical/review, operetta, farce, guerilla)
- B. Styles of play writing (realism, romanticism, absurdism, fantasy, expressionism, naturalism)
- C. 20th century staging
- D. Opportunities for participation in theatre (TV, films, Broadway, off-Broadway, off-off Broadway, dinner theatre, repertory, readers theatre)
- E. The actor today (preparation, methods of acting)
- F. Playwrights
  1. Beginning of 20th century to World War II
     a) English
     b) American
     c) Other
  2. The Middle Years
     a) American
     b) French
     c) Other

3. The 60's and 70's
   a) American
   b) English
   c) Other
4. Resource list of playwrights
   Albee, Anderson, Ayckbourn, Beckett, Brecht, Coward, Durrenmatt, Genet, Hammerstein, Hansberry, Hellman, Inge, Ionesco, Kaufman, Kopit, Lorca, Maeterlinck, Miller, O'Casey, Odets, O'Neill, Pinter, Pirandello, Rice, Rogers, Saroyan, Sartre, Shaffer, Sherwood, Simon, Stoppard, Synge, Weiss, Wilder, Williams

Assessment. The student will demonstrate his/her understanding of names and characteristics of the period by giving a short oral report on one period or by compiling a scrapbook of materials and pictures of productions of the period. In addition, the student will pass a quiz or unit test.

UNIT VIII — Script and Characterization

Suggested length of unit: eight weeks

Objectives and activities in this unit are listed in the recommended order for study.

The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. The student will:
- respond aesthetically to performances of fellow students

The student should be able to solve problems creatively. The student will:
- utilize improvisation in solving acting problems
- formulate and accept a variety of solutions to given acting problems

The student should be able to perform... independently..., demonstrating self-confidence, responsibility, and initiative. The student will:
- create and perform a characterization built around a single element (music, prop, costume item, etc.)
- prepare and perform a convincing monologue

The student should be able to demonstrate the ability to function productively as a member of a group. The student will:
- prepare and perform a convincing scene

The student should be able to consider the various possibilities for career opportunities within the theatre arts. The student will:
- identify the possibilities of actor training and employment

The student should be able to convey attitude and emotion through a variety of verbal and nonverbal behaviors. The student will:
- use emotional recall to recreate a scene that aroused a particular emotion
- utilize a variety of line deliveries and body movements to convey a desired attitude or emotion

The student should be able to demonstrate appropriate stage techniques. The student will:
- demonstrate effective stage techniques

The student should be able to assume the identity of a prescribed character based upon a thorough analysis of a script. The student will:
- determine the function of a character in a play
- discuss elements of motivation and subtext for roles and demonstrate the ability to apply them in the performance of roles
- convince a viewer of the believability of an acquired characterization

The student should be able to demonstrate a knowledge of theatre terminology. The student will:
- define and use correctly the terminology appropriate to acting, especially characterization.

The student should be able to read and interpret a play for possible class performance. The student will:
- read and interpret plays

The student should be able to demonstrate an understanding of the relationships among artist, theatre, audience, and society. The student will:
- write a comprehensive paper evaluating a theatre production

THE SIX INSTRUCTIONAL OBJECTIVES BELOW WILL BE DEALT WITH SIMULTANEOUSLY IN ALL ACTIVITIES OF THIS UNIT

Instructional Objectives

- The student will be able to respond aesthetically to theatre.
- The student will be able to accept criticism and build upon it for self-improvement.
- The student will be able to free the body from tension and lessen self-consciousness through relaxation techniques.
- The student will be able to achieve focus and unity in a performance through concentration.
- The student will be able to demonstrate a growing ability to utilize imagination in the creative process.
- The student will be able to utilize sensory stimuli in the creative process.

Instructional Objective. The student should be able to demonstrate an acceptance of the uniqueness of individual aesthetic response. (I, II)

Performance Objective. The student will respond aesthetically to performances of fellow students.

Background. There is room for a variety of responses to a given performance. Responses differ according to each individual's experience, perception, and sensitivity.

Activity. After a performance is presented to the class, have students evaluate the individual performances. Teachers may use the following evaluation form:

1. How much did you enjoy the production?

Excited by		*Indifferent to*		*Disliked*
5	4	3	2	1

2. To what extent were you moved by the performance?

Deeply moved		*Slightly*		*Untouched*
5	4	3	2	1

3. To what extent did you empathize with the character(s)?

Totally		*Partially*		*Not at all*
5	4	3	2	1

4. To what extent did you sympathize with the character(s)?

Totally		*Partially*		*Not at all*
5	4	3	2	1

5. Other responses not covered in the four above:

6. Comments: Explain why you felt as you did in responding to the above questions.

Assessment. The student will explain his/her aesthetic responses and actively participate in class critique.

Instructional Objective. The student should be able to solve problems creatively. (I, II)

Performance Objective. The student will utilize improvisation in solving acting problems.

Background. Improvisation involves a situation in which the actor makes up dialogue and actions as the scene is being played. Improvisation incorporates the following:

- sensory and emotional response
- concentration and attention
- reaction to one character or a group of characters
- building to a definite climax and ending
- stimulating, vivid imagination and bodily response
- coordination between mind and body

There are numerous ways of handling improvisation. Be careful in supervising improvisation so that students do not become too chatty and so that specific focus for the improvisation is kept.

Activity. Suggest a situation (with a conflict) to be completed by two actors. The situation is revealed to the entire class. Each actor is then told his/her goal privately so that each, not knowing what to expect from the other, listens and is alert. The actors supply their own defined actions, objective, and justification.

Assessment. The student will be able to reach his/her given goal as an improvisational actor within the framework of the situation established.

Activity. Take the basic outline of a scene from a play, involving two to four students, which has been read by the class. Without using the written dialogue or actions, students improvise the scene. The scene continues until the actual conclusion of the scene is reached.

Assessment. The student will follow the basic outline and attempt to make the character as real as possible, imaginatively developing appropriate dialogue and actions.

Activity. Divide students into groups of two or three, giving them a specific environment (a locked museum, a restaurant in a foreign country, a spaceship). Students decide on the situation that is appropriate to that environment and improvise a scene.

Assessment. The student will improvise a scene depicting a situation particular to the given environment.

Activity. Set up a simple situation between two people (e.g., old friends meeting for lunch in a favorite restaurant). Students need to know their characters, the basic situation, and the setting. As the improvisation continues, classmates may enter the scene one at a time,

becoming appropriate characters in that scene. (You may wish to start the students by deciding what character would be appropriate and whispering the information to a student who would then enter the scene.) Students in the scene must make intelligent assumptions and give and take with each new entering character, who must relate to each character already in the scene. It may be more effective to limit the number of participants to six.

Assessment. The student will participate in a follow-up discussion concerning the imaginativeness and effectiveness of the improvisations.

Activity. Propose a scene in which the impetus for improvisation is supplied by the need to get attention. The activity makes the students create different ways of getting attention as well as giving it. As an introduction, divide the class into two groups. Give each group a simple situation and character (a group waiting in a line, people in an emergency room waiting area). As the improvisation begins, with the teacher sidecoaching whoever is to take the attention, one student takes the attention while the others try subtly to give it. This activity may be prefaced with a discussion of what types of things take attention or focus.

Assessment. The student will successfully take, then give, focus.

Activity. Divide students into pairs. Two pairs at a time are given separate characters, situations, and settings; and areas are set up within sight and hearing of each other. Both pairs begin their improvisations at the same time (they do *not* try to outdo each other). Decide and coach which pair is to take focus. The other pair must then tone down (yet continue) its activity. Focus is traded back and forth until sufficient action has been completed, that two separate scenes have emerged, or at least until each pair has successfully given and taken focus.

Assessment. The student will successfully trade focus at the times assigned.

Instructional Objective. The student should be able to solve problems creatively. (I, II)

Performance Objective. The student will formulate and accept a variety of solutions to given acting problems.

Background. Problem solving is a fundamental task of actors; there are many ways of solving a given problem.

Activity. Review with the students the writing of blocking and business directions in a script. Divide the class into pairs and give each student a copy of the "Adele" scene which follows. Dictate a series of blocking directions and business activities and have students record them directly on their scripts. Instruct each pair to decide on the solutions to the questions at the bottom of the script, incorporating their responses into their interpretation of the script. Provide time for students to memorize lines, blocking, and business and to practice the scene. Have students perform their scenes for the rest of the class. In a general class discussion after the presentations, students should analyze and evaluate the variety of solutions.

Assessment. The students' interpretation of the "Adele" scene reveals that they can creatively derive a number of solutions to a given acting problem.

The Adele Scene[1]

One

Isn't it almost time?

Two

Yes, it's nearly four.

One

I never thought I would be, but I'm nervous

Two

It'll soon be over.

One

Do you think she's changed?

Two

Adele? No, not Adele. She couldn't change.

[1]John C. Carr, University of Maryland, College Park. Reprinted by permission.

One

I'll go get the chest. There. The clock's striking four now. She'll be here any minute. Look. There's a cab. She's here.

Two

Be calm. Hurry with the chest. I'll let her in.

What are the characters' names and ages?

What is their relationship? What is the relationship between them and Adele?

Who is Adele?

How long has Adele been away? Why?

What will happen when Adele arrives?

Under what circumstances did One and Two last see Adele?

What is in the box? What does it look like? How large is it?

Activity. Give students a copy of "The Open Scene" (below) and divide the class into pairs. Students are to decide, within each cast, on the characterizations and attitudes they should project. Each cast must also determine the setting and dramatic situation for the scene. They should then block the scene and indicate appropriate business.

Have students record their decisions and business in writing for submission to the teacher. Have students introduce and perform the scenes before the rest of the class. After the series of presentations, the class should discuss and evaluate the solutions provided in each scene.

Assessment. The student will work effectively in a group to develop creative and credible situations for the given dialogue.

The Open Scene

(The Open Scene is a skeletal text possessing no specific plot, theme, characterization or mood, and only the barest suggestion of beginning, middle, and end.)

The Script

1. Oh.
2. Yes.

1. Why are you doing this?
2. It's the best thing . . .

1. You can't mean it.
2. No, I'm serious.

1. Please.
2. What . . .

1. What does this mean?
2. Nothing

1. Listen —
2. No.

1. Oh.
2. You're good.

1. Forget it.
2. What?

1. Go on.
2. I will.

Activity. Give students a copy of "Jabberwocky," and divide the class into groups (of one, two, or three). Each group should decide on the characterization, setting, and dramatic situation for which "Jabberwocky" constitutes the script.

Jabberwocky
by Lewis Carroll

'Twas brillig and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought —
So rested he by the Tumtum tree,
And stood a while in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!

He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

Assessment. The student will read "Jabberwocky" aloud (or perform it after memorization), providing a realistic speaker-character, a setting, and a situation.

Instructional Objective. The student should be able to perform... independently..., demonstrating self-confidence, responsibility, and initiative. (I, II)

Performance Objective. The student will create and perform a characterization built around a single element (music, prop, costume item, etc.).

Background. In order to provide unity and coherence in a characterization, a single outside element is valuable. The student can utilize that element as a starting point and as a point of concentration in creating the character.

Activity.[2] Have students create characters, improvising lines in a short performance, utilizing:

- a single descriptive word, such as "aggressiveness." Other words might be: lazy, egotistical, smug, adamant, submissive, meticulous, slow-witted, fearful, polite, airy, slick, mercurial
- a costume item. Some examples: a lacy veil, baggy pants, a derby, a long black skirt, a Western string tie, chaps, a moth-eaten coat
- a prop item. Some examples: a sword, a lorgnette, horn-rimmed glasses, a snuff box, chewing gum, a lollipop, a cane
- music. Have students perform a specific activity three times, each to a different piece of music. Allow the music to create the stimulus for the characterization, which may or may not involve spoken lines. Some musical examples: "Valse Triste," "William Tell Overture," Elton John's "Funeral for a Friend," "Saber Dance," Mendelssohns's Wedding March." (For clarification, see Jerome Rockwood, *The Craftsmen of Dionysus: An Approach to Acting*. pp. 94, 95.)
- an animal. Attribute human characteristics to an animal. The object is not to make the class guess which animal you are using but to incorporate the trait(s) of the animal within the improvised performance (the pacing of a tiger, the smooth motion of the snake, the devotion of the dog, the suddenness of the crocodile, the authority of the lion).

These improvised performances can be enacted in small groups. (For example, a restaurant scene: customers are a bear and a squirrel, the waiter a hippo. Another possible set might be: an empty apartment — robbers are a mouse, a bear, and an eagle.

Follow up with class discussion concerning the consistency of the characterization, determining whether or not an image was created, or if the character was original.

Assessment. The student will create characterizations which are original and consistent and create a believable image.

Instructional Objective. The student should be able to perform... independently..., demonstrating self-confidence, responsibility, and initiative. (I, II)

Performance Objective. The student will prepare and perform a convincing monologue.

Activity. Have student(s) from an advanced theatre class come in and perform an effective monologue before the class. Discuss with your students the factors which made the monologue believable and effective. Incorporate previous lessons on creating a character, stressing the responsibility the actor has of making clear the dialogue and actions of other, nonexistent characters.

Collections of monologues should be gathered and made available to students as a classroom resource. Such collections are readily available

[2]Adapted from *The Craftsmen of Dionysus: An Approach to Acting* by Jerome Rockwood. Copyright 1966 by Scott, Foresman and Company. Used by permission.

from Samuel French, Dramatic Publishing Company, and Dramatists Play Service. Discuss with the class means of memorization, stressing the essential nature of memorization in creating a believable image. Review previous material on oral and line interpretation, providing assistance to the students as they prepare their monologues in class.

Establish guidelines which all students are to follow concerning props, costume items, etc., indicating any which are not to be used. Advise students in the preparation of an introduction which is concise but which includes all necessary information.

Assessment. The student will perform a monologue to be evaluated by the teacher and the rest of the class. A follow-up discussion will assess the strengths and weaknesses of the monologues as a whole, and prepare the student for further scene work. Each student will record his/her impressions of each performance on the "Actor Evaluation" form (below). Performers should average ratings and record the averages in their student logs.

Actor Evaluation

Each actor is to be rated from "1" (unsatisfactory) to "5" (faultless).

Name of Actor	Character	Title of Play
Date of Performance		Author

1. Voice:

____ Articulation (pronunciation, enunciation)
____ Projection
____ Tone quality
____ Interpretation of lines (inflection, emphasis)
____ Rate of speech
____ Projection of emotion
____ Variety (pitch, volume, rhythm)
____ Memorization

____ Overall rating in voice

2. Body:

____ Posture, movement
____ Gestures
____ Facial expressions
____ Stage business
____ Projection of emotion

____ Overall rating in body work

3. Characterization:

____ Physical condition of character
____ Age
____ Personality
____ Stage presence/poise
____ Correctness of emotions
____ General believability

____ Overall rating in characterization

Overall rating: ____

Comments:

Instructional Objective. The student should be able to demonstrate the ability to function productively as a member of a group. (I, II)

Performance Objective. The student will prepare and perform a convincing scene.

Background. By this time, the student will already have successfully performed solo work on stage and will have been introduced to some basic techniques of developing character and projecting emotion.

The thrust of this objective is to provide the student with an opportunity to practice his/her acquired knowledge of basic stage techniques and to learn how they are affected by the need to share the stage with other actors.

Acting can begin *only after* the actor has memorized his/her lines.

Activity. By way of preparation, select scenes and make certain that adequate working copies (those that can be written on) are available for students. The teacher should seek scenes that contain fewer than six characters. Students may select either short one-act plays that are complete in themselves or parts of larger works. Review with the students such concepts as sharing stage, focus, stage blocking shorthand, and basic voice and body acting techniques.

The first step in student preparation is to read through the play for plot line, theme, and climax. In general discussion, the actors should determine the relative importance and strength of their particular roles (1) on a scene-by-scene basis, and (2) in terms of the entire play.

Actors should next begin to analyze their lines to determine the emotional content of each. While casts are analyzing roles and developing characterizations, provide each cast with a simple floor plan and general blocking instructions. Rehearsal time should be provided for the actors. Circulate among the casts, providing encouragement, instruction, direction, and arbitration where needed.

After each scene has been performed, audience members contribute their observations to a general class discussion that critiques the performance. They should also complete "Actor Evaluation" forms (see above) for each actor. After review by the teacher, these ratings will be turned over to the students concerned.

Assessment. The student will correctly apply the basic stage techniques already acquired, in a group acting scene. He/she will record ratings of his/her own acting and that of others in various categories. In subsequent scenes, the student will try to improve his/her ratings.

Instructional Objective. The student should be able to consider the various possibilities for career opportunities within the theatre arts. (I, II)

Performance Objective. The student will identify the possibilities of actor training and employment.

Background. Prior to the end of the 19th century, actors entered apprenticeship programs. Today, most actors enter the theatre after attending colleges, universities, or professional schools.

Although most professional schools and agents are located in New York City, there are other less direct (and somewhat longer, but more promising) roads to success, especially the professional companies in regional theatres (such as Arena Stage in Washington, D.C., Alley Theatre in Houston, the Cleveland Playhouse, and the Tyrone Guthrie Theatre in Minneapolis). All these companies are approved by Actors Equity and pay scaled salaries. Many accept apprentices for training.

Almost all performers on the professional stage are members of Actors Equity Association. There are a number of unions to which an actor may belong. The larger organization — the Associated Actors and Artists of America, an affiliate of the American Federation of Labor — is made up of: Actors Equity Association, American Federation of Television and Radio Artists, Screen Actors Guild, Hebrew Actors Guild, Italian Actors Union, the American Guild of Variety Artists, Screen Extras Guild, and the American Guild of Musical Artists.

There are three basic kinds of actor contracts: *standard minimum* (permitting the actor to leave after a two-weeks notice), *run-of-the-play*, and *conversion* (providing the option for stand-

ard minimum to become a run-of-the-play contract).

Activities

• Have students report on the following (either individually or in groups):

- educational theatre
  - children's theatre
  - secondary school theatre
  - undergraduate training
  - graduate training
- community theatre
- stock companies
- professional companies outside New York City
- professional theatre in New York City, including industrial stage productions
- television
- motion pictures

Students may write for information to:

American Theatre Association (ATA)
1029 Vermont Avenue, N.W.
Washington, D.C.

American National Theatre Academy (ANTA)
245 West 52nd Street
New York, New York 10019

• Students interview each other for hypothetical admission or acceptance to one of the groups listed in the above activity.

• Have community members who may be, or have been, involved in theatrical careers address the class in a question/answer format. Invite members of local community, professional, or university companies to meet the class for informal discussions. The students themselves may be charged with the task of establishing these contacts. The school's career counseling office may also provide direction and assistance in this activity.

Assessment. The student will complete a résumé for potential use; the student may also submit a short written report on one of the aspects of a theatrical career.

Instructional Objective. The student should be able to convey attitude and emotion through a variety of verbal and nonverbal behaviors. (I, II)

Performance Objective. The student will use emotional recall to recreate a scene that aroused a particular emotion.

Background. Expressing human emotion artistically requires sensitivity and skill.

Activity. Discuss with students the Stanislavski method (thoughts and inner psychological workings of character) as well as the James-Lange Theory of Emotion ("motion precedes emotion"). Demonstrate each with student volunteers:

• "The Method" — Vocal and body expression will follow the actor's knowledge of the character's thoughts and emotions. Provide the student with a thumbnail situation, such as: "Your plans to use the family car to attend the Senior Prom collapse when your father, at the last minute, refuses to give you the keys." Permit the student to think about his/her reaction to the situation and then briefly act out a convincing response to his/her father.

• "James-Lange Theory" — The actor's feelings will follow external stimuli, such as the assumption of certain body positions. Teacher will instruct student to assume a straight, erect posture; then ask such questions as: "How do you feel? Do you feel tense? Alert? Ready for anything? Is it easier to move on to some emotions then to others?"

Teacher will now divide the class into groups of three or four. Each group will choose a basic emotion (such as love, hate, anger, fear, sorrow, happiness), and improvise a scene, using both methods.

Assessment. The student will demonstrate an ability to experience an emotion through one of the two methods.

Instructional Objective. The student should be able to convey attitude and emotion through a variety of verbal and nonverbal behaviors. (I, II)

Performance Objective. The student will utilize a variety of line deliveries and body movements to convey a desired attitude or emotion.

Background. Creating believable characters

with which an audience will empathize involves both verbal and nonverbal skills.

Activity. Select a simple action and one line of dialogue to perform as two or three different characters (age, mood, and purpose should be controlling factors). The movement and the method of line delivery should create a desired effect. For example: an actor rises from a chair and crosses to the door. He says, "I have to go now." This activity could turn into a group exercise. Each student attempts to create a unique character or situation. See how many different possibilities develop with delivery of the same line.

Assessment. The student will perform the given tasks, effectively using voice and body to convey intent.

Instructional Objective. The student should be able to demonstrate appropriate stage techniques. (II)

Performance Objective. The student will demonstrate effective stage techniques.

Background. Some ways of doing things on stage are more effective than others; and over the years, many of the actor's routine tasks have become standardized. These mechanics of acting are normally referred to as *technique*.

Some actors are separated into two broad categories: those who depend primarily on technique (a technical actor understands what devices will achieve the desired results and applies them systematically) and those who depend primarily on feeling or instinct (the instinctive actor is said to depend on the sincerity of his/her own responses or the inspiration of the moment). The best actor probably utilizes both approaches.

Activities

• Guide students in determining basic movements that can be used to communicate the following characters: an ignorant person; a nervous, high-strung individual; a vigorous, healthy athlete; a weak, sickly person; an angry, unreasonable person. Pay attention to weight placement, footbase, tension in movements, and selected mannerisms of the type of person. Have students reproduce the behavior of one of these people for the class.

• Have students select a situation such as waiting for a bus, standing in line for a movie or lunch, being embarrassed in front of the class, stopping to talk in the hall or in the street, browsing in a store. Illustrate the process in front of class. (front ♀ ; ¼ ♀, 45° away from the audience; profile ♀ , 90° away from audience; ¾ ♀ , 135° away from audience; full back ♀)

• Have students select a situation (buyer and seller; conversing in a hospital or on a street; attending a class reunion; dancing at a disco; watching sports) and illustrate positions and changes of positions listed above, plus group positions: open position ♀♀, closed position ♂♂, profile position (not often used) ♂♀ .

Assessment. The student will demonstrate positions effectively and assess positions of others.

Instructional Objective. The student should be able to assume the identity of a prescribed character based upon a thorough analysis of a script. (I, II)

Performance Objective. The student will determine the function of a character in a play.

Background. Preparatory to scene work, students should develop a procedure for looking analytically at the character they are planning to portray, understanding the relationship of the character to other characters, and the importance of the character in each scene in which he/she appears.

Activity. Review with students the importance of (1) their believing in the character themselves, and (2) their creating multidimensional (rather than stereotyped) characters.

Some questions which students might consider are:

• How important is the character to the play itself? How important in each scene?

• What is the aim of the character in each scene and in the play as a whole? What characters or forces prevent these aims from being achieved?

• Does the character have to make compro-

mises? Does he/she meet responsibilities?
- With which specific speeches and/or actions does the character advance the plot line?
- In what way does the character contribute to the mood of each scene?
- How necessary is the character to the play?
- Is there a relationship between the personality of the character and the role that the character plays?

You might remind the students not to "show off" by quoting Stanislavski's advice to his actors: "Love art in yourself, not yourself in art."

Assessment. The student will reveal through discussion, or a short quiz, his/her perception of a character in a play.

Instructional Objective. The student should be able to assume the identity of a prescribed character based upon a thorough analysis of a script. (II)

Performance Objective. The student will discuss elements of motivation and subtext for roles and demonstrate the ability to apply them in the performance of roles.

Background. These are some of the terms that will be encountered in this lesson. Students should understand their application:

physical action	minor objectives
major objectives	motivation
line readings	subtext
psychological action	relations

Stanislavski, in *Creating a Role,* refers to a practical technique called "making a score of the role." The score must be a sequence of physical actions constituting logical and appropriate behavior for a character in a particular situation. The score will be played out in a simple setting of physical (not imaginary) props and background: real doors that can be slammed, furniture that can be moved, telephones that can actually be dialed. *(Simplicity is one of the first, and hardest, things to learn.)* Technique is developed only through repetition. As the actor becomes more comfortable with the physical actions, he/she is free to develop other aspects of the character's behavior in a particular set of circumstances.

Finding the meaning of lines is a matter of discovering what the character wants. In seeking motivation, the actor must consider how the line helps the character accomplish his intent. It is important to realize that to find the under-meaning or *subtext* of a line is *not* to paraphrase it. The significance of a line is not on the surface, but is what lies beneath it. The real meaning is the subtext — what makes the character say the words.

Activity. Distribute the dialogue: "Where are you going?" "Out." This dialogue has no dramatic significance until the meaning beneath the lines is known. *Why* does one character ask the question? What is in the other character's mind when answering? The words can convey a number of different meanings depending on the circumstances in which they are spoken.

Divide the class into pairs and have each pair decide the situations and hidden meanings of the above dialogue. (e.g., A is a teacher in class. B is a student leaving without permission. The lines might mean: "Why are you defying my authority?" "Leave me alone.")

Assessment. The student will demonstrate a clear understanding of subtext in creating original, clearly developed scenes. A follow-up discussion can be used to evaluate the believability of the scenes.

Activities

- With the class, select names of persons who have recently gained public recognition because of their deeds, and try to determine the basic *motivation* for their behavior. Have student create a scene illustrating comparable circumstances, conveying possible motivation.
- Select an event which can be dramatized from newspapers, magazines, or real life; and have a few students create a scene in which the character's motivation is clearly demonstrated.

Assessment. The student will participate in an evaluative discussion concerning: What did the performers have to do to create the emphasis they desired? Is the motivating drive of each character clear? Were the scenes believable?

Instructional Objective. The student should be able to assume the identity of a prescribed character based upon a thorough analysis of a script. (II)

Performance Objective. The student will convince a viewer of the believability of an acquired characterization.

Background. Characterizations on the stage are usually distinguished by the appearance, movement, and personality which the actors project and by speech, which is determined by the playwright. The playwright may provide direct information about the character in stage directions, prefaces, and/or dialogue (choice of words, ideas to be expressed, sentence structure) and indirect information through the character's responses to dramatic situations. It is up to the actor, frequently in conjunction with the director, to complete the characterization by calling upon personal experience, knowledge, and imagination. The character's personality is physically revealed by the actor's voice (especially inflection, tone quality, and pace), facial expression, posture, and eye movement.

Activity. Select two or three scenes, each containing no more than four characters. Cast each student in one of the scenes, ending up with two or three duplicated casts. Provide each student with a "Character Description" worksheet on page 82. Review the forms with the class so that the students are aware of the scope of the information they will be developing in their character analyses. Each student should now read the script closely, jotting down on the worksheet all references to his/her character's appearance and personality mentioned in stage directions and dialogue. Student should begin to delineate the character by completing the remainder of the worksheet, calling upon imagination, memory, and intelligence to provide information *beyond* that given by the playwright. Some of this information may have to be developed with other cast members.

Once the character's description has been written out, the actor must find ways to reveal the personality and physical condition of the character through use of voice and body. The actor should begin to experiment with vocal tone, rate of speech, inflection and articulation, posture, movement, and all the other physical aspects that collectively constitute the character's uniqueness.

Students should rehearse script-in-hand versions of the scenes, concentrating on realistic characterizations. Move among the rehearsing casts, frequently checking on the emotional aspects of each role to assure that the students are projecting their emotions *in character.*

At the conclusion of this activity, after the script-in-hand performances have been given and rated (see **Assessment**), characters from different scenes should meet on stage in situations devised by the teacher. In these improvisations, each student should attempt to project as well-rounded and fully developed a character as possible.

Afterwards, in a general class discussion, students should identify their particular problems and explain how they attempted to resolve them. In the same discussion, students might also comment on the performance of others.

Assessment. Using a simple rating of "1" (unsatisfactory) to "5" (fully convincing), each student will rate each performer's characterization, considering use of voice, use of body, and overall believability. These ratings should be given to the performer, who will average them and record the averages in his/her log.

Character Description Worksheet

Name of Character _____ Title of Play _____ Author _____

Internal Qualities

A. Background

1. Level/kind of education: _____
2. Occupation: _____
3. Social status: _____
4. Marital/family status: _____
5. Recreational activities/hobbies: _____
6. Other: _____

B. Personality

1. Personality traits
(Attitudes, sentiments, etc.)

_____
_____
_____
_____

2. Emotional characteristics
(Stability, temperament, etc.)

_____
_____
_____
_____

3. Moral qualities
(Ideals, ethics, likes/dislikes, etc.)

_____
_____
_____
_____

4. Mental characteristics
(Intelligence, perception, knowledge)

_____
_____
_____
_____

5. Aesthetic qualities
(Taste levels, art interests, sensitivity, etc.)

_____
_____
_____
_____

C. Other factors and comments:

External Qualities

A. **Voice (quality, accent, pace, mannerisms, etc.):**

B. **Body:**

1. Appearance
(age, weight, posture, etc.)

2. General condition
(state of health, disabilities, etc.)

3. Movement
(gestures, mannerisms, tenseness, etc.)

C. **Clothing and makeup (condition, quality, accessories, etc.):**

D. **Other Comments:**

Instructional Objective. The student should be able to demonstrate a knowledge of theatre terminology. (I, II)

Performance Objective. The student will define and use correctly the terminology appropriate to acting, especially characterization.

Background. The terminology of acting, especially characterization, should be defined and explained as it arises, not as a separate entity. Many of the terms suggested below can be expressed by synonyms used by various texts and teachers.

above
accessory action
acting area
action
ad lib
aesthetic distance
awareness
below
bit part
business
cast
character
characterization
compulsive action
counter-cross
cue
director
emotional recall
empathy
ensemble
full back
full front
fundamental action
gesture
"give" stage
improvisation
James-Lange
justification
kinesthetic sense
lead
lines
memorization
motivation
objective
one-quarter
part
plot
presence
principal
profile
prompter
response
script
"share" a scene
stage directions
stage imagery
Stanislavski
stimulus
subtext
"take" stage
Thespis
three-quarter
topping
upstage (verb)

Activity. By way of introducing discussion, explain to the class the meaning of these terms and have students use them as much as possible in class activities.

Assessment. The student will use these terms correctly in class discussion, rehearsals, and critiques.

Instructional Objective. The student should be able to read and interpret a play for possible class performance. (II)

Performance Objective. The student will read and interpret plays.

Background. Students must learn to be selective in their performance choices and must therefore be well-read; the play is the actor's vehicle.

Activity. Encourage/assign the reading of plays (one play per week). Students should annotate the plays, recording basic information and scene possibilities, keeping their individual abilities in mind when noting specific scenes. On the following page is a suggested form students might complete for each of the plays read.

Assessment. The student will hand in at a specified time a log or questionnaire sheet to be checked by the teacher, who will note that the student has used the play record as a source for possible class performance of scenes.

Play Annotation

Title _____

Author _____

Era in which play was written _____

Period of play _____

Setting _____

Brief description of main characters _____

Brief plot outline _____

Scene possibilities (List the characters involved and give a brief summary of the situation.)

1. _____

_____

2. _____

_____

Monologue possibilities (List the characters involved and give a brief summary of the situations.)

1. _____

_____

2. _____

_____

Instructional Objective. The student should be able to demonstrate an understanding of the relationships among artist, theatre, audience, and society. (I, II)

Performance Objective. The student will write a comprehensive paper evaluating a theatre production.

Activity. Students write a final paper, reviewing a theatre production. A possible structure of questions is provided (as outlined by Tanner in *Basic Drama Projects*):[3]

Keeping the theatre's obligations in mind, let us establish a general foundation for evaluation. Critics in numerous fields agree that the principles of *Goethe* (1749-1832), a great German philosopher, critic, and playwright, are sound and usable as a basic for criticism. Goethe always asked three things:

1. What was the artist (author, actor, director, technician) trying to do?

Did the author aim at writing a tragedy? A fantasy? A farce? What was he trying to say? Was the actor showing off his own personality or attempting to create the character? What was the director's purpose? The scene designer's, etc?

2. How well did he [the artist] do it?

Was the artist successful? Does the author's farce contain the necessary requirements to be a farce? Does the tragedy contain the elements indicative of that art form? Were the actor's technique and the director's method effective? In order to decide these questions, you will need to apply *specific* criteria pertaining to dramatic art. We will discuss [these] criteria in a moment.

3. Was it worth doing?

Here you must form your opinion as to whether or not the time and effort was worthwhile for both artist and audience. Even if the artist succeeds in achieving his aim, his efforts may not be of value. After considering the whole production, you must decide its worth.

As general criteria, the above three questions are valuable, for they allow you to judge the work of an artist only after you have considered his purpose, his use of technique, and the value of his efforts. You will be wise to learn these three questions and apply them to many fields.

Under item two of Goethe's principles, we stated that you must have a *specific yardstick* for measurement. The following may serve as criteria for evaluating the artist's success in the theatre:

I. Author: Did the play have:
   - A. The necessary elements of its genre?
   - B. Universal appeal?
   - C. Individuality and freshness of style?
   - D. Subtle suggestion?
   - E. Clear organization with events rising to a strong climax?
   - F. Lucid, believable characterizations that arouse audience empathy?

[3]From *Basic Drama Projects* by Fran Averett Tanner. Copyright 1972 by Clark Publishing Company. Reprinted by permission.

G. Expressive dialogue?
H. Unified effect that provides interest through variety and contrast?
I. Balance of emotional climax and release?

II. Acting
A. Belief:
Was each character convincing and believable:
Was he true to the play, the production, and the theatrical conditions?
Was the acting spontaneous (illusion of the first time)?
B. Voice:
Were the quality, interpretation, and projection suitable for the character?
Were proper tempo and rhythm achieved in line delivery and cue pickup?
C. Body:
Were gestures, movement, and business motivated, clear, varied, and appropriate?
Was proper stage technique incorporated with ease?
D. Emotions:
Was there proper balance between emotion and control?
Were reactions true?
Was mood sustained?
Were climaxes achieved?
E. Relationships:
Were the proper relationships established among characters?
Was there teamwork? Ensemble playing?
F. Projection:
Did the characters project orally and visually to the audience?
Did they communicate with economy, clarity, control, and conviction?

III. Directing:
A. Were all aspects unified and faithful to the author's purpose?
B. Was stage composition handled effectively and smoothly with proper emphasis, balance, variety, and contrast?
C. Did rhythm and tempo provide the correct mood, with appropriate climax and release in each scene and act?
D. Was there correct balance of aesthetic distance and empathy?

IV. Staging:
A. Set: Did it unobtrusively provide appropriate background and mood for the play?
B. Lights: Did they establish proper visibility, emphasis, and mood?
C. Costumes and makeup: Was each in harmony with the character, period, mood, and style?
D. Mechanics: Were lights, sound effects, curtains, etc., handled effectively and on cue? Were scene shifts provided quickly and quietly?

V. Audience Response:
A. Was the audience attentive? Interested?
B. Did it respond consistently to the play's aims — laugh at the proper moments; cry at the proper times?
C. Did it appreciate the dramatic situation? The witty repartee? The beautiful phrases?
D. Was the applause heartily spontaneous or dutifully polite?
E. During intermission and after the show did audience members enthusiastically discuss the play?

Before you use the above questions for evaluation, you should be aware of the critic's obligations — the ethics of the field. Always respect the following do's and don'ts.

DO

1. Back up all your opinions with valid reasons based on appropriate standards. It is your right to agree or disagree with others only if you soundly substantiate your opinion.

2. Be objective and fair. Realize your own prejudices and make the necessary allowances for them. Always keep an open mind. Be guided not only by your reactions but by those of the audience.

3. Evaluate the whole production. Take into consideration the five major areas as listed above.

4. Be constructive. Indicate good points along with those that need improvement. This is particularly important in class and in rehearsal where performers often profit more from praise than from adverse comments. Whatever the criticism, be diplomatic. Rather than saying something is awful or bad, label it as "needing improvement."

5. Be sincere. Believe what you say. The opinion must be yours and not that of someone else. Certainly, in many cases you can be guided by professional critics, but you must learn to develop your own beliefs that are grounded in knowledge and understanding.

DON'T

1. Don't be constantly negative.

2. Don't be clever at the expense of the artist. Your purpose is to evaluate, not ridicule.

3. Don't be overly critical. Always approach a performance with an attitude of enjoying it. If you constantly look for something wrong, you can't possibly give a fair review. Don't dwell on minute mishaps such as the fluffing of a line, unless their abundance obscures the total picture.

4. Don't be arrogant. Any judge needs humility, understanding, and kindness.[4]

Assessment. The student's paper will apply objective criteria from class material in evaluating the production which he/she attended.

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Exellent information on costumes and accessories for a wide range of period plays.

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A collection of essays that presents a panorama of stagecraft from Shakespeare to Albee. Should interest the serious student of drama.

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Shows how to simplify costume making for low budget shows. Clear pictures, diagrams, and explanations.

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A collection of selections for acting students who do scene work.

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A collection of photographs and drawings of clothing styles worn in Europe from antiquity until 1870.

Laver, James. *Costume in the Theatre.* New York: Hill and Wang, 1967. O.P.

A book about the costuming of stage productions as practiced during various historical periods. Contains many illustrations.

Lessac, Arthur. *The Use and Training of the Human Voice: A Practical Approach to Speech and Voice Dynamics.* New York: Drama Book Specialists, 1967.

Covers the basic ideas of voice mechanics as related to breathing, posture, and vowel and consonant sounds (concentrates on tonal action).

Lewis, Allen. *The Contemporary Theatre* (rev. ed.). New York: Crown, 1971.

Discusses the modern playwrights (from Ibsen to Shaffer) and the directions in which contemporary theatre is moving.

Lewis, Robert. *Method or Madness.* New York: Samuel French, 1958.

A series of lectures by Robert Lewis, well-known director and a member of the Group Theatre in New York. He comments on the Stanislavski method of acting.

Ligget, Clayton E. *Theatre Student: Concert Theatre.* New York: Richards Rosen Press, 1970.

A collection of sample scripts, literature, and materials for readers' theatre, chamber theatre, and choric theatre.

McCandless, Stanley. *A Method of Lighting the Stage* (rev. ed.). New York: Theatre Arts Books, 1954.

Explains one theory of stage lighting — its use, color, and equipment.

McDonagh, Don. *The Rise and Fall and Rise of Modern Dance.* New York: The New American Library, 1971.

A brief history of modern dance covering some contemporary modern dance artists and methods of presentation.

McGaw, Charles, and Blake, Gary. *Acting Is Believing: A Basic Method* (4th ed.). New York: Holt, Rinehart and Winston, 1980.

Approaches acting as primarily internal. A good companion resource to any study of Stanislavski.

MacGowan, Kenneth, and others. *Golden Ages of the Theatre.* Englewood Cliffs, N.J.: Prentice-Hall, 1978.

An overview of theatre history. Useful for students looking for a brief account of drama through the ages.

MacGowan, Kenneth, and Melnitz, William. *The Living Stage: A History of the World Theatre.* Englewood Cliffs, N.J.: Prentice-Hall, 1955.

An excellent survey of theatre history with a concentration on play production. Scores of "time charts" and illustrations make this a valuable resource.

Mersand, Joseph (ed). *Index to Plays with Suggestions for Teaching* (3rd ed.). New York: Appleton-Century-Crofts, 1966. O.P.

A valuable source for teachers.

Millett, Fred B., and Bentley, Gerald E. *The Art of the Drama.* New York: Appleton-Century-Crofts, 1963. O.P.

An examination of dramatic forms (tragedy, comedy, and melodrama) precedes an analysis of dramatic styles. Many examples of various periods of dramatic literature are provided to clarify theatrical concepts.

Moore, Sonia. *The Stanislavski System: The Professional Training of an Actor* (rev. ed.). New York: Viking, 1976.

A thorough coverage of all aspects of the Stanislavski method which can be applied by high school students.

———. *Training an Actor: The Stanislavski System in Class* (rev. ed.). New York: Penguin, 1979.

A simplified approach to the Stanislavski method of acting. Might be used as a text.

Motter, Charlotte K. *Theatre in High School: Planning, Teaching, Directing.* Englewood Cliffs, N.J.: Prentice-Hall, 1970. O.P.

A good overview of what might be included in a high school drama program. Contains effective activities for classroom use.

Nelms, Henning. *Play Production* (rev. ed.). New York: Harper & Row, 1958.

Presents all aspects of play production in a concise straightforward format. Diagrams and illustrations prove useful.

Nicoll, Allardyce. *The Development of the Theatre.* New York: Harcourt, Brace and World, 1966. O.P.

Contains one of the most accurate descriptions of the staging of plays from the Greeks to the present. Handsomely illustrated.

Olfson, Lewy. *Fifty Great Scenes for Student Actors.* New York: Bantam Books, 1970.

A good source of scenes for student use. Listed according to the number of actors and actresses needed for each scene.

Ommanney, Katherine, and Schanker, Harry H. *The Stage and the School* (4th ed.). New York: McGraw-Hill, 1971.

A standard high school text, which covers understanding, interpreting, appreciating, and producing drama. Current trends that relate especially to high school students are included.

Parker, W. Oren, and Smith, Harvey K. *Scene Design and Stage Lighting.* New York: Holt, Rinehart and Winston, 1968. O.P.

A detailed, technical book which serves as a valuable resource. Design theory on lighting is extensive, with many diagrams.

Parnes, Sidney J. *Creative Behavior Workbook.* New York: Charles Scribner's Sons, 1967. O.P.

Developed on a U.S. Office of Education grant, this resource provides a wide variety of creativity exercises. Treats creative process as a problem-solving endeavor.

Priestly, J.B. *The Wonderful World of the Theatre.* New York: Doubleday, 1969. O.P.

A thoughtful and informative book by the famous British playwright, critic, and author.

Prisk, Berneice, and Byers, Jack. *The Theatre Student: Costuming.* New York: Richards Rosen Press, 1969.

A thorough, practical approach to costuming. Provides the student with a step-by-step method of planning and constructing basic costumes. Briefly covers costumes and accessories of various periods.

Rawson, Ruth. *Theatre Student: Acting.* New York: Richards Rosen Press, 1970.

Covers the basics of acting (voice production, body movement, sense memory, emotion recall, and character development). Includes techniques for performing on special stages, such as arena and thrust. Techniques for staging musicals are also included.

Rockwood, Jerome. *The Craftsmen of Dionysus: An Approach to Acting.* Glenview, Ill.: Scott, Foresman, 1966.

A step-by-step approach to acting, with a carefully developed progression from relaxation, concentration, and sense memory, to characterization. A thorough treatment of the analysis of a scene for acting purposes.

Schneider, Otto Adalbert. *Leichner Stage Makeup.* New York: Marco Bergmann, n.d.

Contains 33 color plates showing how to apply makeup step by step.

Schoeffler, O.E., and Gale, William. *Esquire's Encyclopedia of 20th Century Fashion.* New York: McGraw-Hill, 1973. O.P.

A lengthy, well-illustrated work on all aspects of men's clothing from hats to shoes.

Selden, Samuel. *First Steps in Acting* (2nd ed.). New York: Appleton-Century-Crofts, 1964.

Basic techniques of acting, with 25 dramatic scenes for exercises.

Simon, Bernard (ed.). *Simon's Directory of Theatrical Materials, Services, and Information* (5th ed.). New York: Package Publicity Service, 1975.

A definitive collection of anything and everything theatrical. Dozens of sources are listed for theatrical materials, services, and general information.

Simonson, Lee. *The Stage Is Set.* New York: Theatre Arts Books, 1962.

A survey of the development of the theatre from the point of view of a scene designer.

Smith, C. Ray, and others (ed.). *The Theatre Crafts Book of Costume.* Emmaus, Pa.: Rodale Press, 1973.

A collection of essays dealing with costume design, written by several professional costume designers.

Snyder, Joan. *The Dynamics of Acting.* Skokie, Ill.: National Textbook Company, 1976. O.P.

Designed to be used in a beginning course in acting. Stage fright is handled specifically. The book is useful as a resource for the young actor.

Spolin, Viola. *Improvisation for the Theater: A Handbook of Teaching and Directing Technique.* Evanston, Ill.: Northwestern University, 1963.

A handbook of teaching and directing techniques. A valuable resource with a wealth of theatre games.

Stanislavski, Constantin. *An Actor Prepares.* New York: Theatre Arts Books, 1949.

The famous director offers the beginning actor suggestions on how to train the imagination and the spirit. This book explains the "soul" of the Stanislavski method of acting.

Stell, W. Joseph. *Theatre Student: Scenery.* New York: Richards Rosen Press, 1970.

This book contains a great deal on historical style and set design, but relatively little on the technical aspects of set construction.

Strickland, F. Cowles. *The Technique of Acting.* New York: McGraw-Hill, 1956. O.P.

An excellent book for the beginning actor, with exercises. Provides the teacher with many workable techniques. This book is too often overlooked because of its 1956 publishing date.

Stuart, Donald C. *The Development of Dramatic Art.* Gloucester, Mass.: Peter Smith, 1961. O.P.

An interestingly written, concise overview of the dramatic art.

Styan, J.L. *The Dramatic Experience.* Cambridge: Cambridge University Press, 1965.

A general introduction to various aspects of theatre. Excellent charts and illustrations.

Tanner, Fran Averett. *Basic Drama Projects* (rev. ed.). Pocatello, Idaho: Clark, 1977.

A widely used text of basic skills of acting and production.

Terry, Ellen, and Anderson, Lynne. *The Theatre Student: Makeup and Masks.* New York: Richards Rosen Press, 1971.

An introductory study of how to select and apply straight as well as character makeup.

Tompkins, Julia. *Stage Costumes and How To Make Them.* Boston: Plays, 1969.

Designed to show how the amateur can make historical costumes, using easy patterns to simplify construction.

Upton, Albert, and others. *Creative Analysis* (rev. ed.). New York: E.P. Dutton, 1978.

An invaluable workbook containing hundreds of verbal and pictorial exercises accompanying sections on qualities and abstractions; signs and symbols; analogies; and definition and problem-solving.

Walkup, Fairfax P. *Dressing the Part.* New York: Appleton-Century-Crofts, 1950. O.P.

A chronological survey of the field of costuming, covering every aspect of dress (including hair styles and accessories) with hundreds of illustrations.

Way, Brian. *Development Through Drama.* New York: Humanities Press, 1973.

Useful as a teacher resource. Views drama as an outgrowth of human individuality. Practical material is provided in the areas of imagination, movement and sound, sensitivity, and characterization.

MCPS Film/Video Resources

MCPS Film Library

F 67[illegible]	Art of Film #3: Performance
F 4915	Ballet with Edward Villela
F 5511	Bernstein on Beethoven: *Fidelio*
F 4280	Chairy Tale
F 4426	Cherry Orchard
F 5388	Communication by Voice and Action
F 6276	Conscience in Conflict: Sir Thomas More: *A Man for All Seasons*
F 4424	*Doll's House,* Ibsen
F 6208	Dorothy Heathcote Talks to Teachers
F 5341	Dream of the Wild Horse
F 5167	Educated Eye (Aesthetics)
F 4940	Elizabeth: Queen Who Shaped an Age
F 2366	Golden Age of Greece
F 1524	Humanities: What They Are and What They Do
F 6730	*Lost in the Stars*
F 6441	Me, Myself, and Maybe
F 5676	The Mime of Marcel Marceau
F 6135	Mime over Matter
F 4913	Opera with Henry Butler
F 5363	Pas de Deux
F 6463	Peege
F 6615	Rhythmetron (Ballet)
F 4939	Shakespeare: A Mirror to Man
F 2523	Shakespeare's Theatre (The Globe)
F 6031	Stage Fright
F 2864	Stringbean
F 1525	Theatre: One of the Humanities
F 6350	Three Looms Waiting (Dorothy Heathcote)
F 6600	Visit with *Don Juan in Hell*
F 4914	Walter Kerr on Theatre
F 4765	Why Man Creates

MCPS Videotapes

VT 39	The Mime (STREET 70)
VT 109	A Workshop with David Alberts (Pantomime)

Filmstrip/Record Kits

The filmstrip/record kits (and moviestrip kit) suggested below are available for purchase from these publishers:

Center for Humanities, Inc.
Communications Park
Box 1000
Mount Kisco, New York 10549

Guidance Associates
Communications Park
Box 3000
Mount Kisco, New York 10549

Midwest Educational Materials
Box 706
Kansas City, Missouri 64141

EAV (Educational Audio Visual, Inc.)
Pleasantville, New York 10570

Films Incorporated
1144 Wilmette Avenue
Wilmette, Illinois 60091

Olesen
1535 Ivar Avenue
Hollywood, California 90028

Visual Publications
716 Center Street
Lewiston, New York 10492

A6RF0099	*American Musical Theatre* (2LPs/4 filmstrips) Covers 19th and 20th centuries, from minstrels to *Hair*	EAV
225430	*The American Theatre* (4 units and 4 cassettes) I. Early American Theatre II. 19th Century Expansion III. Realism, Commercialism, Dissatisfaction IV. The 20th Century	Olesen
221400	*Basic Principles of Stage Costuming* (6 units) I. General Organization of Script II. Application of General Design Principles III. Sketches and Use of Textiles IV. Workroom Facilities and Basic Sewing Techniques V. Patterns and Fitting VI. Special Problems	Olesen
220190	*Basic Special Effects Lighting* (2 filmstrips with 2 cassettes) I. Cycs, Colorwheels, Blacklights II. Projected Effects	Olesen
220180	*Basic Techniques for Stage Electrician* (2 units, 2 cassettes, and a supply of electrician's Instrument Schedule Sheets) I. Rigging the show II. Repairing and Maintaining	Olesen

220680	*Basic Techniques of Scenery Installation* (3 units and 3 cassettes) I. Joining, Stiffening, Bracing II. Casters, Wagons, Turntables III. Flying Scenery	Olesen
221200	*Basic Techniques of Scenery Painting* (6 units) I. Material and Equipment II. Prime and Base Coat Techniques III. Overbase Coat Techniques, I IV. Overbase Coat Techniques, II V. Special Techniques VI. Painting the Drop and Scrim	Olesen
225480	*Black Theatre in America* (4 units and 4 cassettes) I. African Heritage to Minstrel Shows II. Musical Comedy, Ragtime, Jazz, the Blues to *Porgy and Bess* III. *The African Grove*, to *Uncle Tom's Cabin* IV. The Growth of Serious Drama	Olesen
230600	*The Booths: Premier Family of the American Theatre During the 19th Century*	Olesen
226100	*Classical Theatre of Japan: Nō and Bunraku* (2 units and 12'' LP records	Olesen
226101	(2 units and tape cassette) I. Noh History and Theatrical Conventions II. Bunraku (Puppet Theatre of Japan)	
226000	*Classical Theatre of Japan: Kabuki* (2 units and 12'' LP)	Olesen
226001	(2 units and cassette) I. Kabuki History and Dramatic Types II. Conventions of Kabuki Theatre	
220690	*Curtains for the Stage* (2 units and 2 cassettes) I. Location and Function II. Rigging and Operation	Olesen
ODO-003	*The Diary of Anne Frank* (Moviestrip kit — 3 filmstrips and 3 cassettes)	Films Incorporated
ODO-036	*A Doll's House* (Moviestrip kit — 2 filmstrips and 2 cassettes)	Films Incorporated
DRA/K	*Drama* (5 filmstrips, 5 casettes, handbooks) Covers space; light; forms; costumes; and masks; and drama-as-group project. Student activities are suggested.	Visual Publications

A5RF 0935	*The Drama of Classical Greece* (1 LP and 2 filmstrips)	EAV
A9KF 0473	(2 cassettes and 2 filmstrips)	
A7RF 0073	*Drama of the Twentieth Century* (3 LPs and 3 filmstrips)	EAV
A7KF 0073	(3 cassettes and 3 filmstrips)	
221000	*Elementary Set Design* (5 units) I. The Physical Stage and Basic Set II. Basic Elements of Design III. Drafting for the Proscenium Stage IV. Styles of Scenery V. Special Types of Settings	Olesen
225000	*English Playhouses of the Restoration, 18th and 19th Centuries* (6 units) I. Restoration Theatres II. Early 18th Century Theatres III. Late 18th Century Theatres IV. Early 19th Century Theatres V. Middle 19th Century Theatres VI. Late 19th Century Theatres	Olesen
226501	*French Classical Theatre* (4 units and 2 cassettes) I. Popular Entertainments II. Comedie Francaise and Other Public Theatres III. Celebrations at Court IV. Developments in Staging	Olesen
220400	*History of Costume* (2 units) I. Men's Clothing of the Western World II. Women's Clothing of the Western World	Olesen
ET/K	*History of the European Theatre* (8 filmstrips/handbooks; also sold as individual filmstrips with handbook) **Areas Covered** ET1 — Greek ET2 — Roman ET3 — Medieval ET4 — Renaissance ET5 — 17th Century ET6 — 1720 to 1820 ET7 — 1820 to 1870 ET8 — 1870 to 1925	Visual Publications
225200	*History of the Physical Theatre* (4 units) I. The Ancient Greek, Roman, Medieval, Spanish, and Italian Renaissance Theatres	Olesen

II. The Elizabethan and 17th Century French Theatres
III. The English Restoration: English, European, and American Theatres of the 18th and 19th Centuries
IV. 20th Century Theatres

225500	*Introduction to Ancient Greek Theatre* (2 units and 12" LP record)	Olesen
225501	(2 units and cassette) I. The Drama and the Festivals II. The Theatres	
225560	*Introduction to Ancient Roman Theatre, Games and Spectacles* (2 units and 12" LP record)	Olesen
225561	(2 units and tape cassette) I. Roman Theatrical Entertainment II. Roman Games and Spectacles	
220100	*Introduction to Stage Lighting* (3 units) I. Basic Lighting Instruments and Accessories II. Lighting Control III. Background and Area Lighting	Olesen
224800	*The Italian Renaissance Theatre* (3 units) I. Theatres and Stage Scenery II. Stage Scenery, Stage Machinery, and Stage Lighting III. The Commedia Dell' Arte	Olesen
0D0-004	*Julius Caesar* (Moviestrip kit — 2 filmstrips, 2 cassettes)	Films Incorporated
220170	*Lighting the Arena Stage* (2 units) I. Part I II. Part II	Olesen
220850	*Makeup: Special Effects* (3 units) I. The Life Mask II. Foam Latex Pieces III. Latex Facial Pieces	Olesen
0241-2610	*The Many Masks We Wear* (2 sound-slide parts)	Center for Humanities, Inc.
225600	*Medieval Theatre* (2 units and 12" LP record)	Olesen
25601	(2 units and cassette) I. The Evolution of Church Drama	

	II. The Rise of the Spectacle and the Eventual Banning of Sacrilegious Plays in England	
PD 20 & 21	*People of Other Days: Life in Ancient Greece* (2 filmstrips with handbooks)	Visual Publications
PD 16 & 17	*People of Other Days: Victorian England* (2 filmstrips with handbooks)	Visual Publications
0260-2610	*Personal Communication: Gestures, Expressions, and Body English* (2 sound-slide parts)	Center for Humanities, Inc.
A2RF 0810	*Play Production* (6 filmstrips and 6 LPs)	EAV
A9KF 0492	(6 cassettes and 6 filmstrips)	
0259-2610	*The Reality of Imagination: An Inquiry into Human Creativity* (2 sound-slide parts)	Center for Humanities, Inc.
ODO-011	*Romeo and Juliet* (Moviestrip kit — 2 filmstrips, 2 cassettes)	Films Incorporated
226400	*Russian Theatre* (2 units and 12" LP record)	Olesen
226401	(2 units and cassette) I. 10th Century to 1897 II. Moscow Art Theatre	
220600	*Scenery Construction* (7 units) I. The Simple Flat II. Complex Flats III. Handling Flats IV. Platforms V. Parallels VI. Stairs VII. Ramps	Olesen
0271-2610	*Shakespeare Is Alive and Well in the Modern World* (2 sound-slide parts)	Center for Humanities, Inc.
A4KF 0344	*Shakespearean Stage Production* (1 filmstrip and 1 cassette)	EAV
225800	*Shakespeare's People* (5 units and 3 12" LP records)	Olesen
225801	(5 units and 3 tape cassettes) I. Provincial Life in Elizabethan England II. Elizabethan Government III. The Vital Life of London IV. Elizabethan Adventure and Refinement V. Elizabethan Daily Press	
	Staging of Lysistrata (4 filmstrips and 4 cassettes)	Midwest Educational Materials

221600	*Theatre Architecture* (4 units) I. Contemporary Theatre Forms — Proscenium Stage Variations II. Contemporary Theatre Forms — Open Stage and Arena Stage III. Planning the Theatre Building — Front of the House IV. Planning the Theatre Building — The Stage	Olesen
227000	*Traditional Theatre of South India* (2 units) I. Theatre as Ritual II. Theatre as Spectacle	Olesen
0266-2610	*The Tragic Flaw: Not in the Stars but in Ourselves* [Deals with *Great White Hope, Marat/Sade, Man of La Mancha*] (160 slides, 2 tape cassettes, 2 LP records)	Center for Humanities, Inc.
6215-2160	*What Is Drama?* (2 filmstrips, 2 cassettes, 2 LPs, Library Kit, Teacher's Guide)	Guidance Associates
220200	*Working Aids for the Theatre Technician* (3 units) I. Stage Machinery and Equipment II. Stage Hardware III. Shop Machinery and Tools	Olesen

Games

Theatre Game File (card file with handbook) Cemrel, Inc.
3120 59th Street
St. Louis, Missouri 63139

Magazines

Literary Cavalcade — Scholastic Magazine
902 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

Theatre Crafts (published six times a year)
33 East Minor Street
Emmons, Pennsylvania 18049

An excellent magazine which is especially helpful in covering current developments in stagecraft. Articles are written by artists or technicians who work in the field. Illustrations abound.

Appendix

Brainstorming[1]

The Rules of Brainstorming

The goal of brainstorming is for students to think divergently; that is, to produce as many ideas as possible, which are varied and original. There are three rules which help brainstormers think divergently:

1. *Do not evaluate or discuss ideas* (during brainstorming. This can be done afterwards, if desired). Deferred evaluation is the keystone of brainstorming. Many students are accustomed just to trying to get teacher approval; they aren't used to situations [in which] there is no approval or disapproval and they can say any idea they think of. This can be a very liberating experience. It is the atmosphere of acceptance which lets students dare to be different and far out (that is, often, creative).

You need, therefore, to exercise self-discipline and [to] accept all answers with equal respect or enthusiasm. It may be difficult to avoid showing your bias, [if] you enthuse over a great idea or feel taken aback at an unexpected one. Remember that if certain ideas deserve further consideration, either because they are fruitful or because they are factually incorrect, this can be done *after* the brainstorming session. Individual student responses should be neither praised nor criticized. Ignoring a response or asking the student to explain it are implied criticisms. Some teachers tend naturally to compliment students frequently. We've found, however, that in practice they usually don't praise everyone. Those who are *not* praised are by implication criticized.

Don't feel, however, that you must maintain a poker face; enthusiasm is fine, as long as it is extended to the class as a whole. Do show your interest in what *everyone* is saying by your animation, warmth, or whatever fits your style.

Each teacher will discover for himself what response, if any, he feels comfortable making to each answer. Writing all answers down serves in itself as acknowledgment. If you are not recording answers, you could nod or smile, or use a brief phrase, such as "O.K." or "Anyone else?" When possible, sit with your students in a circle rather than at the "head of the class"; this can help reduce your appearance of authority. Ultimately, your goal is for students to brainstorm without you there at all.

Students, also, should not evaluate each others' ideas during brainstorming. Sometimes students praise ideas, especially of popular classmates or the class "brain" and squelch students who generally do poorly or act up. Peer disapproval may be more devastating than teacher disapproval, so it is your responsibility to be sure that students do not praise or criticize each other. This will also discourage students from "playing to the audience" of their peers, rather than concentrating on answering the question.

In addition to not evaluating ideas during brainstorming, both teacher and students should not discuss them. This may be a hard habit to drop, since it is appropriate in most other situations. However, asking for further explanation of an idea may be taken as implied praise or criticism. Furthermore, discussing, justifying, or clarifying ideas are convergent activities which slow down brainstorming. You should avoid them and remind students to, also. If immediate discussion of an idea is required, *explicitly end the brainstorming session to do it.*

2. *Present ideas briefly.* This rule applies only to students, since you will not be answering the question yourself. They should present one idea at a time, quickly and concisely, without justifying or explaining it. This is necessary to keep the momentum of the session going. It is also an

[1]Minicourse 20: *Divergent Thinking.* Developed by the Teacher Education Division staff of the Far West Laboratory for Educational Research and Development, 1 Garden Circle, Hotel Claremont, Berkeley, California 94705.

application of the first rule to yourself: when you (the student) present an idea, don't criticize or praise it (e.g., "This probably wouldn't work but . . ."), and don't discuss your own idea.

For many students, it is good practice to put their ideas in as few words as possible. You will need to remind students to be brief — but if possible, do so without explicitly criticizing the long-winded speaker. General statements to the class, such as "You're getting better at stating answers concisely," should be tried first. If you are writing answers down, condense long answers as you write them.

3. *Listen to and add onto each others' ideas.* This rule applies to students, since you won't be adding to ideas — your job is to help students do it. The term "hitchhiking" refers to the situation where one comes up with an idea that was inspired by another. One of the main advantages of group brainstorming is that other peoples' ideas often make you think of something new. (Our version of the old adage: two [or 30] heads are better than one.) However, it is possible to hitchhike onto your own idea as well as someone else's.

Encourage hitchhiking by making students aware of it before and after it happens. When writing ideas on the board, write hitchhiking ideas next to each other, or connect them by arrows. If a student appears to have a hitchhiking idea, call on him next, to keep the chain of responses going. However, it is possible to hitchhike to excess — to run circles around one idea and never get into other areas. This reduces flexibility, so don't stress hitchhiking to the exclusion of proposing new types of responses.

Remember that these three rules of brainstorming are only means to the end of divergent thinking — so remind students that they should give as many ideas as they can, think of different kinds of ideas, and be as original as possible.

Ways to Increase Fluency

There are several things you can do to help the brainstorming session move quickly and give everyone the opportunity to present as many ideas as possible.

1. Ask stimulating divergent questions and remind students that they have many answers.

2. State the question concisely, providing any essential background information briefly.

3. Keep the session moving fast by calling on students as quickly as possible and avoiding evaluation, discussion, and other unnecessary talk. To achieve momentum quickly, occasionally you might start by setting an explicit time limit, saying, for example, "Let's see how many ideas we can come up with in five minutes." If ideas are still flowing at the end of that time, extend the limit; brainstorming should not have an absolute time limit put on it.

4. Encourage broad participation by calling on volunteers who usually speak least, or call on nonvolunteers, letting them say "Pass" if they have no ideas. Don't let a few students dominate the session.

5. If you are writing answers down, be quick. Write only key words or use abbreviations. If a student repeats an answer given by someone else, put a check by the first answer, rather than either rewriting or ignoring the repetition. Or you could have two students recording answers, each taking down every other answer.

Consequences of Brainstorming

You can easily see how brainstorming stimulates divergent thinking:

1. *Fluency:* Brainstorming calls for a large number of ideas, and tries to establish a fast pace, spending only a short time on any one response; this pace, and the absence of evaluation, allow many ideas to be presented. Hitchhiking also produces many responses.

2. *Flexibility:* Brainstorming establishes a context where different kinds of ideas can occur. . . .

3. *Originality:* Brainstorming allows unusual or far-out responses which students might be unwilling to present if they fear evaluation.

The teachers who took earlier versions of Minicourse 20 felt that brainstorming was an excellent technique for getting all students to respond and be active. Some reported that previously quiet students had begun to participate for the first time. An atmosphere of mutual respect between teacher and students which evolved during brainstorming carried over to other class activities. There was a sort of cameraderie, which led to pupils feeling responsible for helping with class decisions.

When to Brainstorm

Brainstorming is not intended to replace all other classroom activities. However, it can be used in a number of valuable ways.

These include:

1. *To utilize information* acquired during the study of a unit — by relating it to other units, solving problems with it, considering causes and consequences, etc.; for example, to suggest what might have been the consequences if the events studied in a history unit had turned out differently.

2. *To stimulate curiosity* at the beginning of a unit; for example, to brainstorm things they'd like to know about the topic they are going to study.

3. *To solve problems* in classroom or school management; for example, to think of more interesting ways to present reports to the class, or ways to solve discipline problems.

4. *To suggest possible courses of action* in individual projects that will follow brainstorming; for example, to devise topics for stories, or experiments to do.

5. *To stimulate thought about any subject* having multiple causes, consequences, or solutions which students might fathom. Brainstorming is useful at some time in almost all subject matter. Some examples:

   a. *Science:* designing different experiments or apparatus; proposing possible causes or consequences of events, such as changes made experimentally by students.
   b. *Social Studies:* discussing causes and consequences of past and contemporary events; predicting what might have happened if . . . (as is often done in the Taba curricula); suggesting solutions to world problems; seeing relations between cultures; etc.
   c. *Language Arts:* devising plots, titles or other assignments; predicting possible outcomes of stories; comparing pieces of literature; just being imaginative.
   d. *Art and Music:* proposing projects to be done individually; comparing works of art.
   e. *Foreign Languages:* Brainstorming on any topic in a foreign language is a way to get all students speaking quickly and concisely.

Here are criteria for determining whether a question is appropriate for brainstorming. Be sure the questions you ask your class meet these standards:

1. The question should be divergent, and call for original thought. Its purpose should not be to "test" the students' knowledge or analyze one answer deeply. If it is, an activity other than brainstorming is appropriate.

2. Students must have sufficient background information so they are able to suggest answers. The questions should be limited in scope and elicit answers which do not require *immediate* probing, discussion, or justification.

3. Brainstorming questions can be academic, practical, or delightfully fanciful, but they should always be stimulating. The question can relate to what's going on in class, or to some other topic that concerns the students. Whenever possible, have the class suggest their own brainstorming questions.

Avoid Unnecessary Teacher Talk

The teacher does not play a *central* role in the brainstorming process.